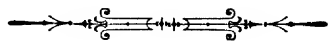


❖ The ❖

❖ **MYSTIC ISLE** ❖

OR,
THE LAWS OF AVERAGE.



An Entirely Original **COMIC OPERA** IN TWO ACTS,

WRITTEN BY

MUSIC BY

Sydney Rosenfeld. ❖ John B. Grant.

AS FIRST PERFORMED AT THE

TEMPLE THEATRE, PHILADELPHIA,

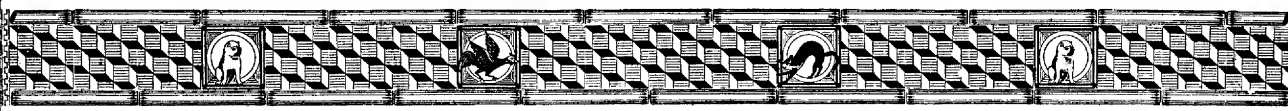
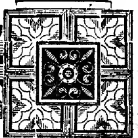
October 2d, 1886.—GEO. C. BROTHERTON, Proprietor and Manager.



PHILADELPHIA: **LEE & WALKER,** 1113 CHESTNUT ST.

COPYRIGHT, 1886, BY SYDNEY ROSENFELD.

ALL RIGHTS RESERVED.



Recent Publications.

OVER THE PLAINS.

CAVALRY MARCH.

BY L. MEYER.

New, bright and sparkling.

40 cents.

AU REVOIR.

A GAVOTTE.

BY FRANK GREEN.

Very pretty.

Very popular.

40 cents.

DREAM OF A MAIDEN.

FANTASIE.

BY CARL BOHM.

Not difficult.

Pretty melody.

25 cents.

HEART'S DESIRES.

REVERIE.

By RAPHAEL LEONARD. Revised by A. H. ROSEWIG.

A very beautiful composition.

50 cents.

HURRICANE WALTZ.

BY WILLARD SPENSER,

Author of "Little Tycoon."

Easy, pretty and popular.

35 cents.

DANCING IN THE TWILIGHT.

REVERIE.

BY FRED. T. BAKER.

Very pretty melody. Not difficult.

40 cents.

Mother of God, Do Thou Remember Me.

SACRED SONG.

BY W. J. STREET.

VERY PRETTY. IN USE IN MANY CHOIRS.

40 cents.

One Word from the Loved Ones at Home.

SONG AND CHORUS.

BY E. R. WHITE.

A beautiful home song.

40 cents.

THE OLD VILLAGE DEPOT.

SONG AND CHORUS.

BY LOUIS MEYER.

ONE OF THE BEST OF THIS GOOD WRITER.

35 cents.

MY DEAR OLD COTTAGE HOME.

SONG AND CHORUS.

BY H. M. DAILEY.

A GOOD OLD-FASHIONED SONG.

35 cents.

MY BOY, REMEMBER ME.

SONG AND CHORUS.

BY F. T. BAKER.

BEAUTIFUL IN MELODY AND SENTIMENT.

35 cents.

SING, LITTLE BLUEBIRD, SING.

SONG AND CHORUS.

BY C. R. WEBSTER.

EASY AND PRETTY.

35 cents.

Any piece of Music, or any Music Book, can be had of

LEE & WALKER, PHILADELPHIA, PA.



✧ The ✧

✧ **MYSTIC ISLE** ✧

OR,
THE LAWS OF AVERAGE.

— ✧ —
An Entirely Original **COMIC OPERA** IN TWO ACTS,

WRITTEN BY MUSIC BY
Sydney Rosenfeld. ✧ John B. Grant.

AS FIRST PERFORMED AT THE
TEMPLE THEATRE, PHILADELPHIA,

October 2d, 1886.—GEO. C. BROTHERTON, Proprietor and Manager.

— ■ ● ■ —
PHILADELPHIA: **LEE & WALKER,** 1113 CHESTNUT ST.

COPYRIGHT, 1886, BY SYDNEY ROSENFELD.

ALL RIGHTS RESERVED.



THE * MYSTIC * ISLE;

OR,

THE LAWS OF AVERAGE.

CAST OF CHARACTERS:

CHICKERLICK, Tourist and Statistician,	. . . . .	MR. CHARLES STANLEY.
GILES CLUMP, the Original Inhabitant,	. . . . .	MR. HENRY C. PEAKES.
DAVY, his Son,	. . . . .	MR. LOUIS HARRISON.
REGINALD, an Artist,	. . . . .	MR. CHARLES J. CAMPBELL.
WALDO,	} his friends,	{ MR. HARRY RATTENBERRY.
ALPHONSO,		{ MR. JOHN W. MYERS.
ALICE, Daughter of Chickerlick,	. . . . .	MRS. RIEGEL.
MISS AMANDA WEBB, of Webb Seminary,	. . . . .	MISS GENIE HOLTZMEYER.
ROSA,	} Pupils of Webb Seminary,	{ MISS MARIE GLOVER.
FLORA,		{ MISS DOROTHY DEAN.

PUPILS OF THE WEBB SEMINARY.

MEMBERS OF THE WHISTLER SKETCH CLUB.

SYNOPSIS OF SCENES.

ACT I.—THE MYSTIC ISLE.

Intermission of Fifteen Minutes.

ACT. II.—THE HOME OF GILES AND DAVY.

Time—The Present.

THE MYSTIC ISLE.

OVERTURE.

Andante.

p

cres. poco a poco.

8va.....

ff

Copyright, 1886, by SYDNEY ROSENFELD.

Sva..... loco. Sva..... loco.

sf sf p

marc. cres. - - - molto.

Sva..... loco.

fff

Allegro.

p

f

ff

8va.....loco.

3

3

3

8va.....loco.

8va.....loco.

f

rit.

The musical score is written for piano, featuring a key signature of one sharp (F#) and a 4/4 time signature. The notation is arranged in six systems, each consisting of a grand staff with a treble and bass clef. The first system begins with a forte (ff) dynamic. The second system includes triplets in the right hand. The third system features an octave (8va) marking and a forte (f) dynamic. The fourth system shows a triplet in the right hand. The fifth system has a triplet in the right hand. The sixth system concludes with a ritardando (rit.) marking.

Piu lento molto.

Tempo 1^{mo}. piu mosso.

8va..... loco.

8va.....loco.

First system of a piano score. The treble staff has a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. The key signature has two sharps (F# and C#).

8va.....

Second system of the piano score. It continues the melodic and harmonic development. A piano (*p*) dynamic marking is present in the final measure of the system.

8va..... loco.

Third system of the piano score. The melodic line in the treble staff shows some chromatic movement. The system concludes with a double bar line.

Fourth system of the piano score. The texture is more active with sixteenth-note patterns in the treble staff. The system ends with a double bar line.

8va.....

Fifth system of the piano score. It features a forte (*f*) dynamic in the first measure and a fortissimo (*ff*) dynamic in the second measure. The system ends with a double bar line.

8va loco.

Sixth system of the piano score. It includes a *dim.* (diminuendo) marking and a piano (*p*) dynamic. The system concludes with a double bar line.

This page contains six systems of musical notation for piano, written in G major (one sharp) and 4/4 time. The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1: The first system begins with a forte (*ff*) dynamic. The right hand features a melodic line with eighth notes, while the left hand provides a harmonic accompaniment. The system concludes with an *8va...* instruction and a *ff loco.* marking.

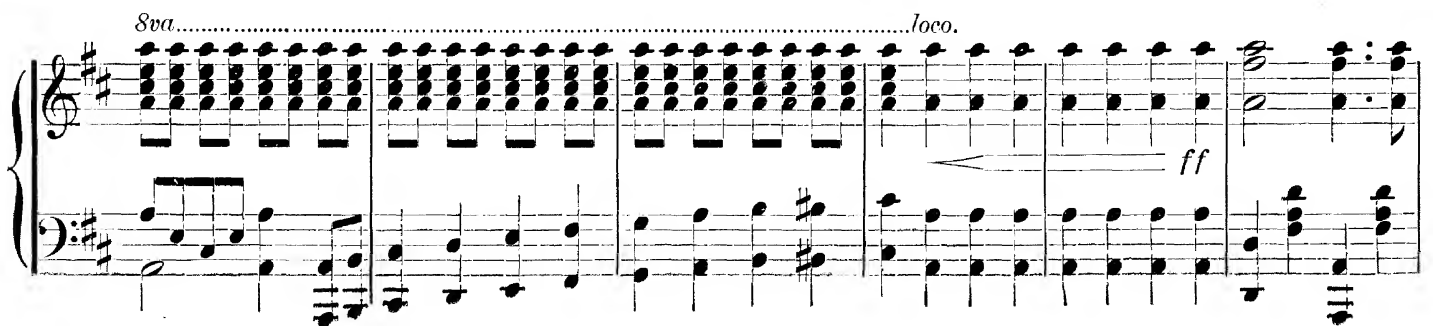
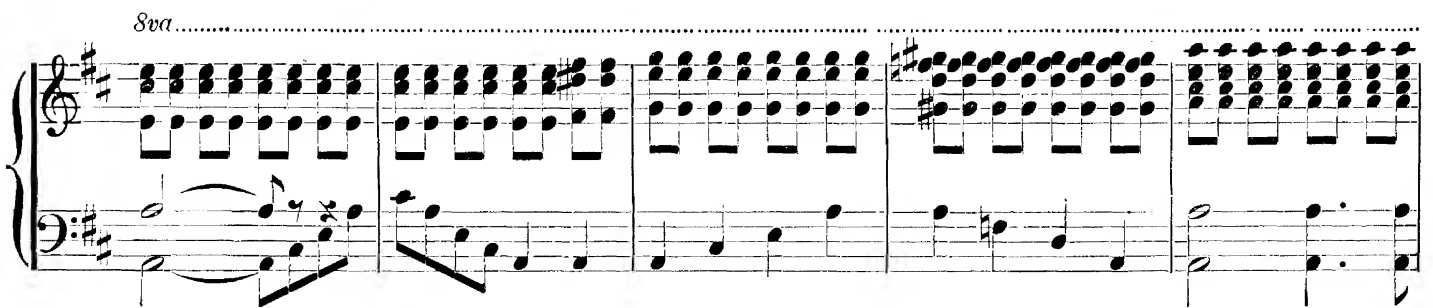
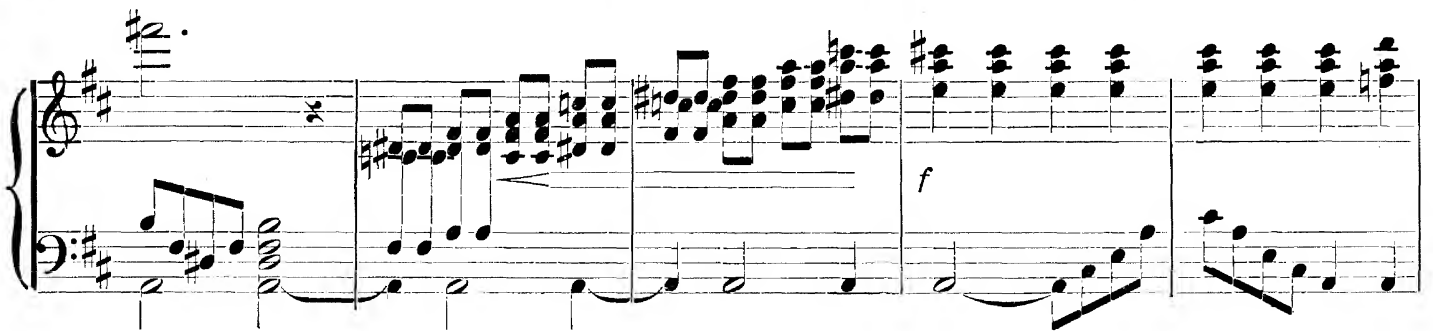
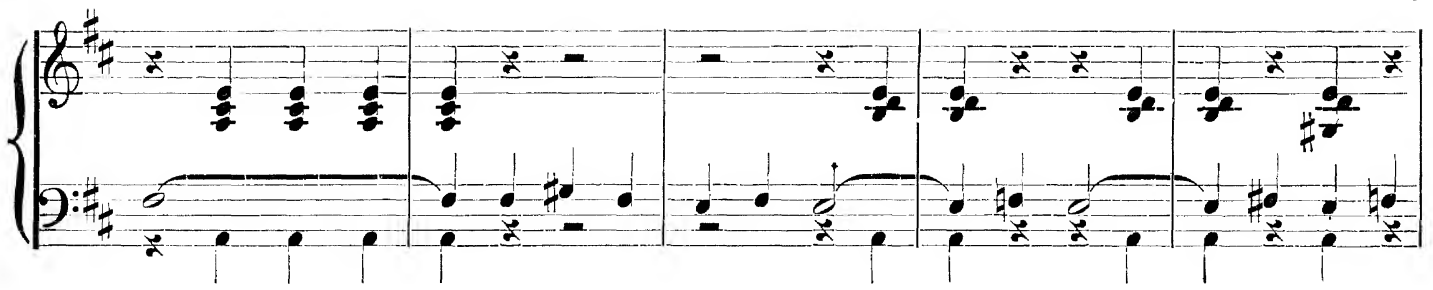
System 2: The second system continues the melodic and harmonic development. It includes an *8va...* instruction and a *loco.* marking.

System 3: The third system features a more complex melodic line in the right hand, with some triplets. It includes an *8va...* instruction.

System 4: The fourth system includes a *loco.* marking and a *p* (piano) dynamic marking in the right hand.

System 5: The fifth system continues the melodic and harmonic development.

System 6: The sixth system concludes the page with a final melodic and harmonic statement.





First system of musical notation. The treble staff features a melodic line with eighth-note triplets and sixteenth-note runs. The bass staff provides a harmonic accompaniment with chords and single notes. The key signature has two sharps (F# and C#).



Second system of musical notation. It continues the melodic and harmonic themes from the first system. The treble staff includes a triplet of eighth notes. The bass staff has a steady accompaniment. The key signature remains two sharps.



Third system of musical notation. The treble staff shows a melodic line with some rests and eighth notes. The bass staff continues with a consistent accompaniment. The key signature is two sharps.



Fourth system of musical notation. The treble staff features a melodic line with eighth notes and some rests. The bass staff has a steady accompaniment. The key signature is two sharps.



Fifth system of musical notation. The treble staff features a melodic line with eighth notes and some rests. The bass staff has a steady accompaniment. The key signature is two sharps. The system concludes with a double bar line.

8va.....

This system shows the first two measures of a musical piece. The right hand features a melody with a dotted half note and a half note, while the left hand provides a bass line with a dotted half note and a half note. The key signature has two sharps (F# and C#).

8va.....loco.

Allargando. *Presto.*

This system contains measures 3 through 6. Measures 3 and 4 are marked *Allargando.* and measures 5 and 6 are marked *Presto.* The right hand has a more active melody in the latter half, while the left hand continues with a steady bass line.

This system contains measures 7 through 10. The right hand features a series of eighth and sixteenth notes, while the left hand continues with a steady bass line.

This system contains measures 11 through 14. The right hand has a more active melody, while the left hand continues with a steady bass line.

8va.....loco.

This system contains measures 15 through 18. The right hand features a melody with a dotted half note and a half note, while the left hand provides a bass line with a dotted half note and a half note. The key signature has two sharps (F# and C#).

The page contains six systems of musical notation for piano, each consisting of a grand staff (treble and bass clefs). The key signature is D major (two sharps). The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1: The first system shows a complex melodic line in the right hand with many sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

System 2: The second system continues the melodic development in the right hand. A marking "8va....." appears above the staff, indicating an octave shift.

System 3: The third system features a more active right hand. A marking "8va.....loco." appears below the staff, indicating an octave shift and a change in articulation.

System 4: The fourth system is marked "Stretta." above the staff, indicating a tempo change to a faster pace. The right hand features a series of chords with a rhythmic pattern.

System 5: The fifth system continues the "Stretta" section. The right hand has a series of chords with a rhythmic pattern, and the left hand provides a harmonic accompaniment.

System 6: The sixth system is marked "allarg." above the staff, indicating a tempo change to a slower pace. The right hand features a series of chords with a rhythmic pattern, and the left hand provides a harmonic accompaniment.

Mystic Isle where Footprints never.

No. 1.

Chorus of Artists.

Allegretto.

Cho. *Allegretto.*

Mys - tic Isle where foot - prints nev - er

Acc. *ff* *mf*

Yet disturbed these balm - y bow'rs, Let us bus - i - ly en - deav - or Here to make each

treas - ure ours, Here to make each treas - ure ours; Skies are bright, the air is brac - ing,

Gai - ly let us seize the hour, Na-ture's gladdest rai-ment trac - ing sketch the bud and flow'r, Yes,

The first system of the musical score consists of three staves. The top two staves are for the vocal parts, with the lyrics 'Gai - ly let us seize the hour, Na-ture's gladdest rai-ment trac - ing sketch the bud and flow'r, Yes,' written below them. The bottom staff is for the piano accompaniment, featuring a complex rhythmic pattern with many beamed sixteenth and thirty-second notes.

sketch the bud and sketch the flow'r. Hail to thee, O grand Im-pres-sion,

The second system continues the musical score. The vocal staves have the lyrics 'sketch the bud and sketch the flow'r. Hail to thee, O grand Im-pres-sion,'. The piano accompaniment continues with similar complex rhythms. A dynamic marking 'ff >' is present in the piano part towards the end of the system.

School of art the best and new-est, Let us paint with skilled pro-fes-sion Green-est green and

The third system of the musical score features the vocal staves with the lyrics 'School of art the best and new-est, Let us paint with skilled pro-fes-sion Green-est green and'. The piano accompaniment continues with its characteristic complex rhythmic patterns.

blue the blu - est, Green- est green and blue the blu - est; Let us paint with skilled pro - fes - sion

The first system of the musical score consists of two staves. The top staff is a vocal line with lyrics, and the bottom staff is a piano accompaniment. The piano part features a series of chords and moving lines in both hands, with a key signature of one sharp (F#).

Green - est green and blue the blu- est Hail to thee, O grand im- pres- sion, School of art the

The second system continues the musical score. The vocal line has lyrics, and the piano accompaniment provides harmonic support. The piano part includes various chordal textures and melodic fragments.

best and new- est, Let us paint with skilled pro- fes - sion Green - est green and blue the

The third system concludes the musical score on this page. The vocal line ends with the lyrics, and the piano accompaniment features a tremolo effect in the right hand, indicated by a wavy line and the word "trem.".

blu - est..... Mys - tic Isle where footprints nev - er Yet disturbed these

8av.....

f

This system contains measures 1 through 6. The vocal melody is in treble clef, and the piano accompaniment is in grand staff. The key signature has two sharps (F# and C#). The lyrics are 'blu - est..... Mys - tic Isle where footprints nev - er Yet disturbed these'. A piano dynamic marking *f* appears in measure 5. An 8va instruction is present in measure 5.

balm - y bow'rs, Let us bus - i - ly en-deav - or Here to make each treas - ure

loco.

ff

This system contains measures 7 through 12. The vocal melody continues in treble clef, and the piano accompaniment is in grand staff. The key signature has two sharps. The lyrics are 'balm - y bow'rs, Let us bus - i - ly en-deav - or Here to make each treas - ure'. A *loco.* instruction is in measure 8, and a fortissimo *ff* marking is in measure 11.

ours.....

f

This system contains measures 13 through 18. The vocal melody continues in treble clef, and the piano accompaniment is in grand staff. The key signature has two sharps. The lyrics are 'ours.....'. A piano dynamic marking *f* is in measure 13. The system concludes with a double bar line in measure 18.

Ballad.

17

No. 2.

REGINALD.

Andante ma non troppo.

p

pp

The wood - land breeze 'neath the
blue of the skies my

wood - land trees Is balm to the art - ist's brain,..... Whose
dar - ling's eyes Doth paint to my fan - cy bright,..... And the

life is a - glow with a pleas - ant woe, Who dreams of a joy - ous
ro - ses' tint gives gen - tle hint Of her cheek that glows with de -

pain..... I have sought and found in the woods a - round The
- light.....

accel.

p

Copyright, 1886, by SIDNEY ROSENFELD.

spot where impres-sions start, O Mys - tic Isle, whose shades be - guile The Im-
 2. O glad - some Isle, whose shades be - guile The Im-
rit. *a tempo primo.*

p

1
 - pres - sion-ist's yearn-ing heart.....
 - pres - sion-ist's yearn-ing heart.

mf

D.S. 2 *rall.*
 The heart, The Im - pres - sion-ist's yearn - ing
rit. *a tempo primo.*

D.S.

heart.

mf *rit.*

Prelude to No. 3.

Misterioso.

mf

rit.

Copyright, 1886, by SYDNEY ROSENFELD.

The Sonny of my Dad.

Song.—Giles and Davy.

No. 3.

GILES.

1. In the days now long de - part - ed, known as
 2. I have not the slight - est no - tion where I
 3. Thro' the must and dust of a - ges this has

Moderato.
p *pp*

"once up - on a time," I be - gan my young ex - ist - ence with my birth, But be -
 saw the light of day, Or what I've done thro' years that have gone by; Who this
 been my rus - tie spot, With no pros - pects to al - lure me or de - ceive; When I

- yond this earl - iest re - cord of my ver - y earl - iest prime I've no oth - er bit of his - to - ry on
 Is - land first dis - cov - ered, 'tis im - pos - si - ble to say, But when it was dis - covered so was
 mar - ried whom I mar - ried I have hon - est - ly for - got, That I married tho' I hon - est - ly be -

Copyright, 1886, by SIDNEY ROSENFELD.

earth ; And here a - gain this sea - son I re - side with no more rea - son Than for
I ; I oc - ca - sion - al - ly pon - der on a some - where o - ver yon - der, And I
- lieve, For the start - ling clue to guide me is this sprig that sprouts be - side me, Is this

liv - ing here I ev - er, ev - er had, And the ver - y trees a - round me seem sur -
feel a sort of feel - ing that is sad, And I oft - en stop and won - der when and
wi - ry - head - ed, fie - ry - head - ed lad, Yes, the on - ly clue to guide me is this

DAVY.

And in me you see the son - ny of my dad!

- prised at hav ing found me.
where I shall go un - der.
sor - ry youth be - side me.

1st. & 2d. ending. 3d. ending.

Country Board.

Duett.—Giles and Davy.

No. 4.

Allegretto.

Piano introduction in 6/8 time, marked *ff* (fortissimo). The right hand features a melody of eighth and sixteenth notes, while the left hand provides a steady bass accompaniment of eighth notes.

§

§ GILES.

Coun - try board, coun - try board, All the best things that the times af - ford.

§ *mp*

Vocal part for Giles, marked *mp* (mezzo-piano). The melody is in 6/8 time, with lyrics: "Coun - try board, coun - try board, All the best things that the times af - ford." The piano accompaniment continues with a similar eighth-note pattern in the left hand and chords in the right hand.

DAVY.

Birds from the for - est and fish from the sea Pro - vid - ed by dad - dy and me.

Vocal part for Davy. The melody is in 6/8 time, with lyrics: "Birds from the for - est and fish from the sea Pro - vid - ed by dad - dy and me." The part concludes with a final note and a fermata.

Piano conclusion in 6/8 time. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a steady bass accompaniment of eighth notes, mirroring the introduction.

Copyright, 1886, by SIDNEY ROSENFELD.

Milk in a-bundance and plen-ty of fruit;
Games that we know are de- signed to a- muse ;

This is the spot which is cer- tain to suit, For
Here on the lawn you can play, if you choose, When-

And bathing and boating and fish- ing to boot.
And sports that be- fit all bu- col- ic- al views.

nau- ti- cal pleas- ure there's swim- ming in meas- ure,
- e'er the blues men- ace there's cro- quet and ten- nis,

rit.

Come to the country this sum- mer to board.

Hith- er, my la- dy ! come hith- er, my lord !

Andante. *rit.*

Coun - try board, coun - try board, All the best things that the times af- ford,

Coun - try board, coun - try board, All the best things that the times af- ford,

Tempo primo.

Birds from the for - est and fish from the sea Pro - vid - ed by dad - dy and me.

Birds from the for - est and fish from the sea Pro - vid - ed by Da - vy and me.

(Hornpipe.)

p *fp*

First system of musical notation, measures 1-3. The treble clef contains a melody with eighth and sixteenth notes. The bass clef contains a harmonic accompaniment of chords. The dynamic marking *fp* is present in the first measure.

Second system of musical notation, measures 4-6. Measure 4 is marked "Omit 2d. time." and contains a repeat sign. Measure 5 also contains a repeat sign. Measure 6 begins with the dynamic marking *fp*.

Third system of musical notation, measures 7-9. The melody continues with eighth and sixteenth notes. The bass clef accompaniment features chords. The dynamic marking *fp* is present in measure 8.

Fourth system of musical notation, measures 10-12. The melody continues with eighth and sixteenth notes. The bass clef accompaniment features chords. The dynamic marking *fp* is present in the first measure of this system.

Fifth system of musical notation, measures 13-16. Measures 13 and 14 are marked "Omit 2d. time." and contain a repeat sign. Measure 14 is also marked "2d. ending." and "FINE.". Measure 15 is marked "ff" and "This to be played between verses, but omitted after last one." Measure 16 is marked "mf" and "D.C.". The system concludes with a double bar line and a repeat sign.

Botanical Chorus.

No. 5.

Miss Webb and Schoolgirls.

The musical score is written for piano in G major (three sharps) and common time (C). It consists of four systems of music, each with a grand staff (treble and bass clefs). The first system begins with a forte (f) dynamic marking. The melody in the treble clef is characterized by eighth and sixteenth notes, often beamed together. The bass clef provides a harmonic accompaniment with chords and single notes. The piece concludes with a double bar line and repeat dots. Above the final measure of the treble staff, the instruction "Omit 2nd. time." is written.

Copyright, 1886, by SIDNEY ROSENFELD.

The Mys-tic Isle in - vites us With its blos-soms, buds and trees, And the

task that most de - lights us Is to wan-der where we please; With bo - tan - ic - al am -

- bi - tion Note each flow-ret's leaf un - furl - ed, And de - fine its just po - si - tion In the

veg - e - ta - ble world, And de- fine its just po - si - tion In the veg - e - ta - ble world.

MISS WEBB.

Now, young ladies all, at - ten-tion, We were fort- u- nate to find, On this Isle of small dimension, Plants of

The first system of the musical score for 'MISS WEBB.' It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is 3/4. The lyrics are: 'Now, young ladies all, at - ten-tion, We were fort- u- nate to find, On this Isle of small dimension, Plants of'.

many a pleas-ing kind, Let the one I hold now teach you Who can give its prop- er name, Tell its

The second system of the musical score. The lyrics are: 'many a pleas-ing kind, Let the one I hold now teach you Who can give its prop- er name, Tell its'.

CHORUS.

or- der, I be-seech you, And the ge- nus of the same. Let the one she holds now teach us Who can

The third system of the musical score, which begins the chorus. The lyrics are: 'or- der, I be-seech you, And the ge- nus of the same. Let the one she holds now teach us Who can'.

give its prop - er name, Tell its or - der, she be- seech- es, And the ge - nus of the same.

The fourth system of the musical score, concluding the chorus. The lyrics are: 'give its prop - er name, Tell its or - der, she be- seech- es, And the ge - nus of the same.' The system ends with a double bar line and a 3/4 time signature.

FLORA.

Moderato.

O the simp-lest way to tell is By the an-thers that we see,

That it is the ge - nus bel - lis Or - der As - ter - a - ca - æ.

CHORUS.

Yes, the sim-plest way to tell is By the an-thers that we see,

That it is the ge - nus bel - lis Or - der As - ter - a - ca - æ.

MISS WEBB.

What I now want you to tell is Just as brief-ly as can be What's the common name for bellis Or-der

A tempo primo.

CHORUS.

As-ter - a - ca - æ. What she now wants us to tell is Just as brief-ly as can be What's the

ROSE.

common name for bel-lis Or-der As - ter - a - ca - æ. Tho' at bot-an - y I'm haz-y,

Moderato.

Still it's rath-er plain to me, That the com-mon name is dai-sy For your As-ter - a - ca - æ.

CHORUS. FLORA.

Tho' at bot - an - y she's ha - zy, Still the common name is dai - sy. Still it is the ge - nus bel - lis

ROSE.

Or - der as - ter - a - ca - æ. But much ea - si - er to spell is D - a - i - s - y, dai - sy.

FLORA. ROSE.

A - s - t - e - r - a - c - a - a - e, That is as - ter - a - ca - æ. D - a - i - s - y, that's dai - sy,

FLORA.

Still it is the ge - nus bel - lis Or - der as - ter - a - ca - æ.

CHORUS.

And it is the name for me. A - s - t - e - r - a - c - a - a - e, That is as - ter - a - ca - æ.

ROSE. FLORA.

But much ea-si-er to spell is D-a-i-s-y, Dai-sy. A-s-t-e-r-a-c-a-a-e,
D-a-i-s-y, that's dai-sy, And its eas-ier we a-gree. A-s-t-e-r-a-c-a-a-e,

ROSE.

That is as-ter-a-c-a-e, D-a-i-s-y, that's dai-sy, And it is the name for me.
That is as-ter-a-c-a-e, D-a-i-s-y, that's dai-sy, And it is the name for we.

CHORUS with ROSE and FLORA.

Too much Latin drives us crazy, And we'll therefore call it dai-sy; Too much Latin drives us cra-zy,

accel.

And we'll therefore call it dai-sy; Too much Lat - in drives us cra - zy,

We will therefore call it dai-sy, We will therefore call it dai-sy, We will there - fore

call it dai - - - sy. The

Mys - tic Isle in - vites us With its blos - soms, buds, and

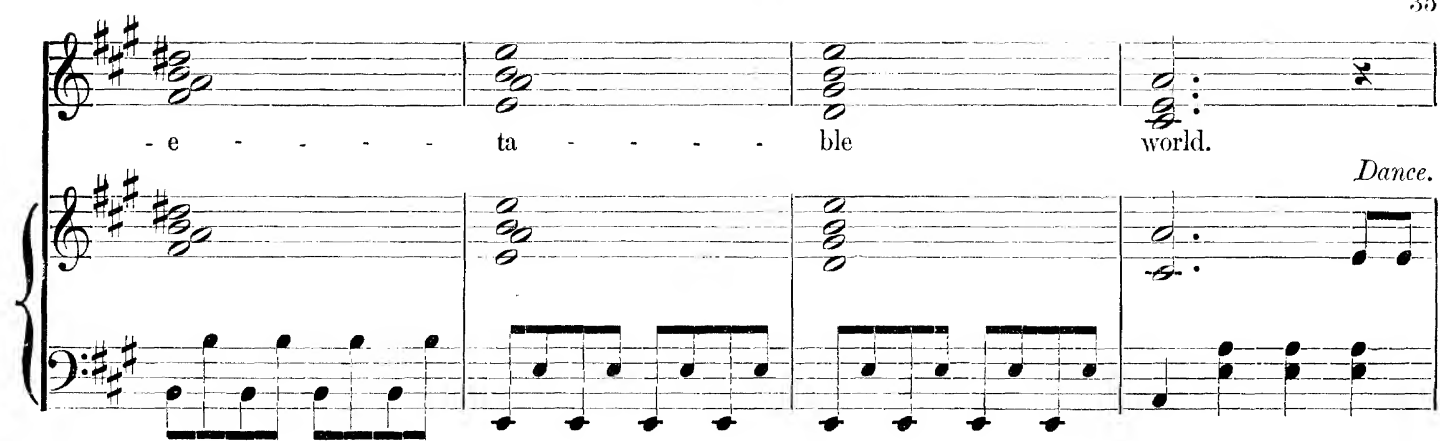
trees, And the task that most de - lights us Is to wan - der where we

please; With bo - tan - ic - al am - bi - tion Note each flow - ret's leaf un -

- furl - ed, And de - fine its just po - si - tion In the veg - e - ta - ble

world, And de - fine its just po - si - tion In the veg - - -

- e - - - ta - - - ble world. *Dance.*



Ensemble.

No. 6.

Miss Webb, Schoolgirls and Artists.

GIRLS.

Who can they be?

Moderato.

ff

ARTISTS. GIRLS.

Whom do we see? If ye be de-mons of de-spair, Come hith - er from we know not where, We

ff mp *mf*

ARTISTS.

pray you spare our young lives fair, If ye be de-mons of de - spair! If ye be nymphs of gold-en seas, Come

mp

Who
here for shade beneath the trees, Be- hold us all up- on our knees, If ye be nymphs of gold - en seas.

mf p

are these men so strange, yet mild? And
GIRLS.
They are no monsters, fierce and wild! ARTISTS. And
By simple maids we've been be-guiled, And
mf

each as harm - less as a child.
each as harm - less as a child.

Allegro.
f

MISS WEBB.

Young la - dies, there can be no need For

The first system of the musical score for 'Miss Webb.' consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a treble clef, a key signature of one flat (Bb), and a 2/4 time signature. It features a series of chords and single notes in both hands, with a dynamic marking of 'p' (piano) appearing in the second measure.

me to point your du - ty clear Which et - i-quette has long de-creed, With-draw and leave these

The second system continues the musical score. The vocal line has a half note G4, a quarter note A4, a quarter note B4, a half note C5, and a quarter note B4. The piano accompaniment continues with similar harmonic support, ending with a final chord in the right hand.

stran-gers here; For so - cial rules when read a-right Per-mit of on - ly one con - struc - tion, It

The third system of the score features a vocal line with a half note G4, a quarter note A4, a quarter note B4, a half note C5, and a quarter note B4. The piano accompaniment provides harmonic support, with a dynamic marking of 'p' (piano) appearing in the second measure.

would be ver - y im - po - lite To speak with - out an in - tro - duc - tion.

The fourth and final system of the score shows the vocal line with a half note G4, a quarter note A4, a quarter note B4, a half note C5, and a quarter note B4. The piano accompaniment concludes the piece with a final chord in the right hand.

CHORUS.

(ten.)

O laws po - lite, O sor - ry plight, O what a mer - ci - less con - struc - tion: It would be ver - y

im - po - lite To speak with-out an in - tro - duc - tion!

ff

ALPHONZO.

Is there no way to cir - cum - vent This ty-rant code of form and

fash - ion? Must et - i - quette kill sen - ti - ment? Can't cer - e -

ROSE.

- mo - ny yield to pas - sion? Is there no way to cir - cum - vent This ty - rant

code of form and fash - - ion? Must et - i - quette kill

WALDO.

sen - ti - ment? Can't cer - e - mo - ny yield to pas - sion? A

bright i - dea! you in - tro - duce Me to these la - dies; if you do I'll

p

FLORA.

know them, and a good ex - cuse I'll have for in - tro - duc - ing you. A

bright i - dea! you in - tro - duce Me to these gen - tle - men; come do, I'll

know them then, a good ex - cuse I'll have for in - tro - duc - ing you.

1st. time, ROSE, FLORA, ALPHONZO AND WALDO.
2d. time, CHORUS AND TUTTI, except MISS WEBB.

A bright i - de - a! a bold ex - cuse! Let's each the oth - er in - tro -

- duce. O will it an- swer? will it do? Can you serve me as I serve you? I serve you?

1st. time, WALDO.
2d. time, ALPHONZO.

Moderato.
ff

1. Young la - dies, by your leave, I
2. Young la - dies, since we're now ac -

Moderato.
p

here pre - sent A col - league and a friend, His name's Al - phon - zo, ra - ther
- quaint, let me This cir - cle's charm ex - tend, Be - hold my friend whose worse com -

GIRLS.

queer, but still 'Twill do to serve its end. } We are de -
- plaint lies in The fact he is my friend. }

Allegro.

mf

- light - ed, sir, to see A friend of yours who - e'er he be!

Allegro.

ff

MISS WEBB.

This is be - yond all reg - u - la - tion A most a - tro - cious in - no - va - tion; No
Allegro sempre stac.

mp

CHORUS OF GIRLS.

girl in a - ny pro - per sta - tion Would so for - get pro - pri - e - ty! Do we for - get pro - pri - e -

mf

MISS WEBB.

- ty? I'm shocked! I'm shocked past all ex - pres - sion At this de - lib - er - ate trans - gres - sion As
legato.

mp

CHORUS OF MEN.

val - or's bet - ter part's dis - cre - tion, I'll go, this is no place for me! Yes,

mf

CHORUS.

She's shocked, she's shocked past all ex -

go! this is no place for thee. *sempre stac.* *f*

- pres - sion At our de - lib - er - ate trans - gres - sion As

val - or's bet - ter part's dis - cre - tion, She'll go, this is no place for she!

CHORUS OF MEN.

Moderato.

mp

O maid-ens, all ra-diant with beau-ty and grace, We've

hunt-ed for mod-els all o-ver the place, But Fortune thus far has thrown none in our way, A

rit. *a tempo.*

fa-vor we beg of you, grant it, we pray: Come, sit for us here 'neath the blue of the skies, Per-

rit. *a tempo.*

- mit us to paint while we gaze in your eyes, Come,

ff *mf*

sit for us here 'neath the blue of the skies, Per - mit us to paint while we

gaze in your eyes, Per - mit us to paint while we gaze..... in..... your

eyes.....

ROSE. GIRLS. ROSE. GIRLS.
O shall we yield to them? O yes, let's yield to them! Give up the field to them? Do as they say!

ROSE. GIRLS. ROSE.

What shall we say to them? Do not say nay to them! We'll not say nay to them,
GIRLS.

We'll not say nay !.....

We'll not say nay !.....

ff

GIRLS.

We will grant what they de - sired, Yes, your mod - els we will be,
ARTISTS.

They will grant what we de - sired, Yes, our mod - els they will be,

Allegro moderato.

Let your brush - es be in - spired, Art has gain'd the vic - to - ry.

Let our brush - es be in - spired, Art has gain'd the vic - to - ry.

The first system of the musical score is in G major (one sharp). It consists of two vocal staves and a piano accompaniment. The vocal staves have lyrics: "Let your brush - es be in - spired, Art has gain'd the vic - to - ry." and "Let our brush - es be in - spired, Art has gain'd the vic - to - ry." The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Yes, your mod - els we will be!

You will grant what we de - sired?

The second system continues the musical score. The vocal staves have lyrics: "Yes, your mod - els we will be!" and "You will grant what we de - sired?". The piano accompaniment continues with similar harmonic support.

Art has gain'd the vic - to - ry,

Let our brush - es be in - spired, Art has gain'd the vic - to - ry,

The third system concludes the musical score on this page. The vocal staves have lyrics: "Art has gain'd the vic - to - ry," and "Let our brush - es be in - spired, Art has gain'd the vic - to - ry,". The piano accompaniment provides the final harmonic context.

Art has gain'd the vic - to - ry, Art has gain'd the vic - to - ry, Let your

Art has gain'd the vic - to - ry, Art has gain'd the vic - to - ry, Let your

accel.

brush - es be in - spir - ed, We will grant what you de - sir - ed, Art has gain'd the vic - to - ry, Yes, art has

brush - es be in - spir - ed, We will grant what you de - sir - ed, Art has gain'd the vic - to - ry, Yes, art has

gain'd the vic - to - ry. We will grant what you de - sir - ed, Yes, your mod - els

gain'd the vic - to - ry. They will grant what we de - sir - ed,

we will be, Let your brush - es be in - spired, Art has
our models be, Let our brush - es be in - spired, Art has

The first system of the musical score consists of three staves. The top two staves are vocal staves in treble and bass clefs, respectively, with lyrics written below them. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#). The music is in 4/4 time. The vocal parts enter with the lyrics "we will be, Let your brush - es be in - spired, Art has" and "our models be, Let our brush - es be in - spired, Art has". The piano accompaniment provides harmonic support with chords and moving lines.

gained the vic - - - to - - - ry.
gained the vic - - - to - - - ry.

The second system continues the musical score with two staves. The top two staves are vocal staves in treble and bass clefs, with lyrics written below them. The bottom staff is a piano accompaniment in grand staff. The key signature remains one sharp (F#). The music is in 4/4 time. The vocal parts enter with the lyrics "gained the vic - - - to - - - ry." and "gained the vic - - - to - - - ry.". The piano accompaniment continues with harmonic support, including a rising melodic line in the right hand of the grand staff.

The third system of the musical score consists of a single grand staff (treble and bass clefs) for piano accompaniment. The key signature is one sharp (F#). The music is in 4/4 time. The piano accompaniment continues with harmonic support, featuring chords and moving lines.

The fourth system of the musical score consists of a single grand staff (treble and bass clefs) for piano accompaniment. The key signature is one sharp (F#). The music is in 4/4 time. The piano accompaniment continues with harmonic support, featuring chords and moving lines, ending with a final cadence.

Romantic Ballad.

No. 7.

Miss Webb.

RECIT.

It is just eight- een years a - go that I Gave up a

home of af - flu - ence and ease To teach a school; to teach a

school you well may ask me why; Ah! there- by

ff *p* *f* *fp* *f* *p*

Copyright, 1886, by SYDNEY ROSENFELD.

hangs a tale, the facts are these :

p *ff* Silence.

Moderato.

1. Though 'twas ma - ny years a - go, I'll nev - er for - get How a
 2. So for ma - ny, ma - ny years A stu - dent of lore, I have

gal - lant, bon - ny, bon - ny beau, I see him yet;
 dried my ver - y i dle tears, And sigh no more;

Though 'twas ma - ny years a - go, A beau, such a beau Came to my
 For a ten - der voice of yore, And you may be - lieve That my

me, a sil - ly girl, Set my fan - cies in a whirl With whis - pers low.
on - ly lov - ing looks Are be - stowed up - on my books Which don't de - ceive.

Poor lit - tle heart by love bond - ed, So was this heart long a - go,
Hushed is love's pet - u - lant clam - or, Drown'd is the voice of de - spair; In

Till the de - ceiv - er ab - scond - ed, Steep - ing love's pleasure in woe.
read - ing and spell - ing and gram - mar And ex - tras the u - su - al share.

Slain by trea - sor! Where shall love's sol - ace be sought?.....
La - dies' Col - lege, That is the sign I dis - play,.....

Where el - e - ment - a - ry know - - ledge..... Can be ac -
Wel - come, sweet log - ic and rea - - son,..... Po - tent per -

- quir - ed for pay. Wel - come, the rule and the school,.....
- suad - ers of thought! Wel - come, the rule and the school,.....

Wel - come, O dis - ci - pline rare!..... Sci - ence and art

tu - tor the heart, Books are the balm of de - spair!.....

Though 'twas ma-ny years a - go, I'll nev - er for-get How a gal - lant, bon-ny, bon-ny beau, I

see him yet; Though 'twas ma - ny years a - go, A

beau, such a beau Came to me, a sil - ly girl, Set my fan - cies in a whirl With

whis- pers low.

ff

Scena and Aria.

Chickerlick and Alice.

No. 8.

Moderato.

mp

Ah, she is not here, she must be loit - 'ring, The wayward child amid the buds and grasses;

mp

Perhaps the mystic Island reconnoit'ring, Her wild romance, all-understanding passes, Ah, see her yonder,

f

Copyright, 1886, by Sydney Rosenfeld.

rit.

decked with bud and blossom, Can this be grief or is she playing possum?

p *rit.* *pp*

Pa - pa!

Al - ice! Come hith - er I im -

Moderato. *p*

Be - hold your suff - 'ring daughter stands be - fore - you,

plore you, Ah

mp

dim.

It is the proof of my dis -

me! what means this flow - 'ry dress.....

f p

Moderato.

Moderato.

p *mp*

tres. Love that doth sigh in vain, Finds for its se - cret pain Sol - ace in

rit.

flow'rs and ferns, Balm for a grief that burns.

Moderato.

mf

You know the sad un - hap - py fate Of sweet O - phe - lia fond and

molto rit e dim.

p

fair, Who all for love dis-con-so-late Wound buds and blos-soms in her hair; She sought the

rit. *a tempo.*

rit. *p* *a tempo.*

riv-er's flowing tide, To set her suff-'ring spir-it free, And left a gar-land ere she

rit. *a tempo.*

rit. *a tempo.*

died, of fennel rue and rose-mar-y. Like her I seek a mad'ning grief

rit. *a tempo.* *mf* *8va.....loco.*

mf *a tempo.* *mf*

That whis-pers life and love a-dieu. I feel a sad and

8va.....loco. *8va.....loco.*

strange re - lief In fen - nel, rose - - ma - ry and rue, In
 pan - - sy and in col - - um - bine The ten - - der growth of
 ver - - dant lea And fair O - phe - - lia's words are mine,
 There's rue for you, and some for me And fair O - phe - lia's

rit. stringendo.
8va.....loco.
stringendo.
rit.
moderato.
ff Moderato.
a tempo.
p
a tempo. mf

words are mine, there's rue for you and some for me and some for me.....

rit.

p rit.

Like her be - neath the bil-low I shall set my suf - 'ring spir-it free, and leave a

p

gar - land ere I die, of fennel rue and rose - ma - ry.

rit.

rit.

f a tempo.

molto rit. e dim.

Trio.

63

No. 9.

Alice, Chickerlick, and Giles.

Moderato.

CHICK.

1. Come, Alice, come where dain - ty
2. Come, Alice, come, the host doth

ALICE.

dish call, The wand'rer's ap - e - tite al - lures. No, father, no, no food I
The is - land of - fers bed and board. I'll wander till the shad - ows

rit.

(Omit 2d time.)

wish, Save that which feast of love in - sures. ;
fall, And moon - beams light the syl - van sward.

GILES. (*Omit 2nd time.*)

Country board, country board, All the best things that the times afford. Hith-er my la-dy, come

mf

D.C.

hith-er my lord to the country this summer to board.

D.C.

ALICE.

Your un-ro-man-tic na-ture jars up-on the mu-sic of my soul; I'll wander

CHICK.

Come Al-ice come, the host doth call, the host doth call,

The Mystic Isle. Act. I.

ALICE.
forth be - neath the stars and dream of love's e - - lys - - ian goal;

CHICK.
Wake sor - row - ing soul I yield ro - man - tic feelings all To ap - pe - tite's con - trol;

ALICE.
Go, father, go and leave me here,..... Go leave me here with love a - lone..... In fancy's

CHICK.
Come, Alice, come the host doth call, Hear his tempting bar - itone, bar-i-tone.

GILES.
Hither my la-dy, my lord, Come to the country to board, I offer of dainties a hord all the times can af -

mf

cheer - ing sounds I hear His voic - - es ten - der, ar - dent tone.....

Come o'er the long, dark shadows fall, nor leave me now to die a - - lone.....

ford, Hither my lady, my lord, O come to the coun - try to board.....

Finale.

No. 10.

1st. time REG, 2nd. time ALICE.

1. We meet a-gain despite the fate That strives to keep our lives a-
 2. How sweet to know thine art hath found Where nature kindly gifts a-

Allegretto.
ff *p*

This system contains the first musical system. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The piano part begins with a forte (*ff*) dynamic and transitions to piano (*p*) after the first measure. The lyrics are written below the vocal line.

1st. time ALICE,

part, How sweet to know nor stress nor strait Can kill the fondness of the heart; How
 bound, The earth, the air, the sky the sea Do smile my love, on art and thee, But

This system contains the second musical system. It continues the vocal line and piano accompaniment. The lyrics are written below the vocal line.

2nd. time REG.

sweet to know my love and I Have launched our bark on life's blue sea, With hearts the storm clouds to de-
 sweet-er still to know that art Has won the triumph of the heart, Where erst I strayed in rev-er-

This system contains the third musical system. It continues the vocal line and piano accompaniment. The lyrics are written below the vocal line.

ALICE.

fy, And souls en - wrapt in har - mo - ny. We meet a -
ie I wake to find my dream in thee.
REG.

mf

gain, we meet a - gain, The fates may frown in vain, in vain,..... This is love's

glad..... re - joic - ing strain, We meet a - gain, we meet a - gain, we meet, we
pp
This is love's glad rejoicing strain, We meet a - gain, we meet a - gain, we meet, we
pp

Sop. YODEL.
ALICE.

meet a - gain,

Reg. ALTO. YODEL.

meet a - gain.

Chorus. SOPRANI YODEL.
TENOR.

YODEL. BASS.

Moderato.

cres.

The musical score for page 68 is written in 3/4 time with a key signature of one sharp (F#). It features four vocal parts and piano accompaniment. The vocal parts are: Soprano (Alice), Alto, Tenor, and Bass. The lyrics are 'meet a - gain,' and 'meet a - gain.' The tempo is marked 'Moderato.' and the piano part includes a 'cres.' (crescendo) marking. The score is divided into two systems, with the first system containing the vocal parts and the piano accompaniment, and the second system containing the piano accompaniment.

The musical score continues on page 68, showing the piano accompaniment and vocal parts. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The vocal parts continue their melodic lines, with the Soprano part ending with a final note marked with a fermata. The score is divided into two systems, with the first system containing the piano accompaniment and the second system containing the vocal parts.

ALICE.

REG.

SOP. AND ALTO.

TENORI.

BASSI.

Moderato.

pp

CHICK.

All in vain your ten - der plead - ing,
Listen tempo.

mf

Know that I am wrath exceeding, Daughter to be thus un - heed - ing Of your parent's stern decree.

'Tis audacious, past submission, Go sir, tho' you were a Titian, Still I'd scorn your base position,

Can it be that he, a Ti - tian, Still would scorn in his pos -
Act - ing thus de - fi - ant - ly.

mp

- i - tion, 'Tis a ver-y sad con - di - tion Of affairs in which to be.

REG.

Al - tho' I am poor sir, I'm not ver - y sure sir, That I should do right to be

p *mf*

swayed by your spasms Re - flect, an - gry pa-rent, That true lov - ers daren't Be crushed by the

ALICE.

thought of un-brid-a-ble chasms, O fa-ther per-mit him To love me nor twit him Be-

cause he is not in the strict-est sense weal-thy, For tho' you ig-nore us, We've

life still be-fore us To work and to win and were both young and healthy.

O sire, per - mit him To love her nor twit him Be - cause he is not in the strictest sense

mf

weal - thy, For tho' you ig - nore them they've still life be - fore them, To work and to win and they're

both young and heal - thy.

Allegro moderato.

ff

Miss W.

Moderato.

p

O sor - ry sight, to see the might That love exerts o'er

laws polite! To act outright all rules despite, This is much more than av'rage plight, But tho' this Isle seems

mf

8va. loco.

to beguile all maidens' hearts with magic wile, Don't let it rile, Look on and smile, a -

REY.

Moderato.

p

bove the average rank and file.

Can we not find some way to move Your heart to give us your con-

sent, Some plan to force you to ap - prove of

this our mu - tual sen - ti - ment; If, say, a year or

so, I wait, Till I've grown rich in gain or gold, In

8va. *loco.*

bank account or real es - tate, May I not then this prize enfold?

wind hold chords.

CHICK.

Chorus.

Up -

Allegro moderato.

ff

Moderato.

mp

on that day I'll not say nay, I'll yield my daughter glad and gay, Up - on that day I'll

glad - ly say, You've won my child, take her a - way; The av - 'rage sire dare not enquire Who

thrills his child with passionate fire, The average sire Can but require The average wealth of average

f

Sva. loco.

Sva. loco.

The Mystic Isle. Act I,

Up - on that day He'll not say nay, He'll yield his daughter glad and gay, Un -

squire, Up - on that day I'll not say nay, I'll yield my daughter, glad and gay,

mf

GIRLS.
on that day He'll glad-ly say You've won his child, take her away, The av'rage sire Dare
(I) CHICK. AND MEN.

up - on that day, I'll glad-ly say you've won my child, take her a-way, The av'rage sire, Dare not in-

not inquire, Who thrills his child with passionate fire, The aver - age sire Can

quire, Who thrills his child with passionate fire, The aver - age sire

but require The average wealth of average squire,

Can but require The average wealth of average squire.

Sva. loco.

ff

Sva. loco.

This system contains two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 2/4. The piano part includes dynamic markings *ff* and *Sva. loco.*

DAVY.

O Ladies all, the sloop that bro't you hither, Has drifted down the stream, The

Moderato.

mf

p

mf

This system contains two staves of music. The top staff is a vocal line for Davy. The bottom staff is a piano accompaniment. The key signature has three sharps and the time signature is 2/4. The piano part includes dynamic markings *mf* and *p*, and the tempo marking *Moderato.*

MISS WEBB. GIRLS.

Lord knows whither. What shall we do? Oh, what a plight! Where shall these ladies rest to-night? We'll have to stop here

pp

mf

This system contains two staves of music. The top staff has two vocal lines for Miss Webb and the Girls. The bottom staff is a piano accompaniment. The key signature has three sharps and the time signature is 2/4. The piano part includes dynamic markings *pp* and *mf*.

GILES.

o - ver night, They'll have to stop here o - ver night, I'm short of beds, this is a plight.

ff

ALICE.

Since you of-fer country board, We have come to stay, Give the best you

mf

GIRLS. GILES.

can afford, All in a lib'-ral way. We shall stop to-night, we say, Where'll I stow them all away.

Sva.....

GIRLS. REG. AND CHICK. ARTISTS.

Can he find room for us here? No, he can't, I fear. Cheer up, you luckless wight, We'll help these ladies

loco. Sva.....loco.

80

cres. fair, For they shall have our rooms to-night, We'll sleep in o - pen air. GIRLS. You are real-ly

cres. *ff* *mf* *Sva*.....

most po - lite, This is hardly fair, They'll give up their rooms to-night and sleep in o - pen

Sva..... *cres.*

air.....

Sva..... *loc.*

ff

CHICK.

Look here, old man, I've a bone to pick with you.

Allegro. *mf*

GILES. CHICK.

Pick it then as soon as you can, There won't be any left if you don't hurry. You represented this

is - land to me as un - in - hab - it - ed; Do you think it right to de -

ceive me in this fashion! I

hadn't no in - tention of de - ceiv - in' you; This island was uninhabited when I repre-

dim. *p* *p*

sented it as sich, But I took the census half an hour lat-er,

accel.

And the pop - u - la - tion had sud - den - ly increased.

f *p*

CHICK. MISS WEBB.

I on - ly get angry on an a - ver - age once a year And then I fume. That is my

mp *f*

GILES. DAVY. CHICK.

dia - ry, Don't fume, sir, take this, That is my box. Old man, I'll curb my wrath on one condition,

p *f* *f*

You must take my daughter Alice, and have her locked up in close concealment on this is-land, where she shall be

free from the perse-cutions of this Reg-in-ald. I promise it, I promise it.

GILES.

What means this box, this i-ron box that

CHICK.

Allegretto.

mf *mp*

you seem thus a-bus-ing? O, o-pen, sir, that i-ron box, You'll find it most a-musing. That

GILES. DAVY.

MISS WEBB.

i - ron box, my i - ron box I fear that I am los - ing; And will he read my di - a - ry? O,

TUTTI.

this is most con - fus - ing.

1. Since you of - fer country board
2. Country board brings gladsome cheer,

We have come to stay; Give the best you can af - ford All in a lib - 'ral way.
Health and ap - pe - tite. Coun - try board in - vites us here, And we shall stop to - night.

You are real - ly most polite.
 Don't you think you'll all take cold ?

So you'll pitch your tents to-night,
 We owe thanks a thousand fold.

You are real - ly far more fair.
 If we do we don't much care.

Sva.....loco.

mf

1 2
 They pitch their tents to - night, Out
 We pitch our tents to - night, Out

In the o - pen air.
 Welcome, la - dies fair.

1 2
f

in the o - pen air, And tho' { we } hold { they } may catch cold, { They } say they do not care.
 { they } { we } { We }

cres. *ff*

I - ron box and di - a - ry Here have come to light, What their mys - ter -

sempre 8va.

f

- y may be, We all must learn to - night. Mys - tic Isle brings gladsome cheer.

Country board brings

loco. *8va.....*

mp

Man - y charms in - vite us here. The

ap - pe - tite. There we'll stop to - night.

8va.....loco.

f

Mys - tic Is - land fair, seems strange - ly to in - vite, And

ff

here, out in the o - pen air, They'll pitch their tents to - night, And
We'll pitch our tents to - night, And

here, out in the o - pen air, They'll pitch their tents to - night, They'll
here, out in the o - pen air, We'll pitch our tents to - night, We'll

pitch their tents to - night, They'll pitch their tents to - night.....
pitch our tents to - night, We'll pitch our tents to - night.....

fff

ff

8va.....loco.

The musical score is written for voice and piano. The voice part consists of two staves with lyrics. The piano accompaniment is written for grand piano with treble and bass staves. The score includes dynamic markings such as *fff* and *ff*, and performance instructions like *8va.....loco.* The key signature has two sharps (F# and C#), and the time signature is 4/4. The score concludes with a double bar line and a key signature change to one sharp (F#).

END OF ACT 1ST.

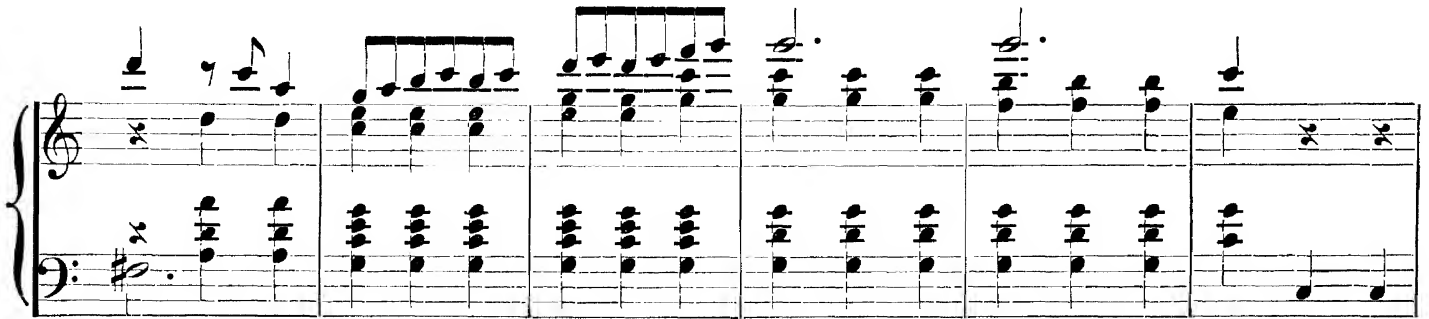
(CURTAIN.)

ACT II.

Intermezzo.

Tempo di Valzer.

f





First system of musical notation. The treble staff contains a series of chords and a melodic line starting with a whole note marked '1'. The bass staff contains a series of chords. Dynamics include *ff* and *triangolo. pp*.



Second system of musical notation. The treble staff contains a series of chords and a melodic line. The bass staff contains a series of chords.



Third system of musical notation. The treble staff contains a series of chords and a melodic line. The bass staff contains a series of chords.



Fourth system of musical notation. The treble staff contains a series of chords and a melodic line. The bass staff contains a series of chords.



Fifth system of musical notation. The treble staff contains a series of chords and a melodic line. The bass staff contains a series of chords. Dynamics include *ff*.

Lament.—“Which is Why.”

No. 11.

Giles and Davy.

Moderato.

mf

GILES.

Years a - go, I don't know
of - fered coun - try

accel.
cres. *ff* *p a tempo.*

when, Some one said, I don't know who, But I know that it is
board, How I sigh'd and said I would Be so hap - py if I

true, So I say it now a - gain; That the good for which we
could Get a sud - dint rich re - ward; But, I nev - er tho't that

p

Copyright, 1886, by SYDNEY ROSENFELD.

sigh Turns out oft- en when we get it Worse than if we'd nev- er met It which is why. Which is
I Should have hundreds to pro- vide for, And I'm blow'd by what I sigh'd For which is why. Which is

DAVY. 1
Which is why,.....
why it is bet - ter not to sigh.
p *cres.*

GILES.
..... Which is why it is bet - ter not to sigh. When I
mf *p*

2

why,..... Which is why it is bet - - - - ter not to

cres. *mf*

DAVY.

sigh,..... It is bet - ter not to sigh.

GILES.

- - ter not to sigh,

ff *mp* *mp*

p *p*

cres. *ff* *p*

Trio.—The “If’s” and the “But’s.”

No. 12. Chickerlick, Giles and Davy.

Andante.

mf

p

CHICK.

1. As the sea on its bo-som bears schooners and skiffs, And cit-ies hold cas-tles and
2. Take the *but* from the *if* the re-main-der will show Where the *if* is superior to

pp

huts,
but, So this world is made up of a num-ber of *if*'s, And a sim-i-lar number of
And the *if*'s and the *but*'s, as they come and they go, Make the world move in rhythm and

but's;
rut; And the man, who by strict math-e-mat-ic-al rule, Can provide ev-ry *if* with its
And the man, who his *if*'s and his *but*'s can fore-cast, By method and rea-son-ing

but, plain, Is the man who in life's el - e - ment - a - ry school. The most
Holds ev - 'ry re - sult in an av - er - age fast, Pro - -

plau - si - ble fig - ure will cut. As the sea on its bo - som bears
- cur - ing an av - er - age gain. As the sea on its bo - som bears

schooners and skiffs, As the pathways of life lead from val-leys to cliffs, So this

world is made up of a num - ber of *if's*, And a sim - i - lar num - ber of *but's*.

DAVY.

As the sea on its bo-som bears schooners and skiffs, As the pathways of life lead from

CHICK.

As the sea on its bo-som bears schooners and skiffs, As the pathways of life lead from

GILES.

As the sea on its bo-som bears schooners and skiffs, As the pathways of life lead from

mf

val-leys to cliffs, So this world is made up of a num - ber of *if's*, And a

val-leys to cliffs, So this world is made up of a num - ber of *if's*, And a

val-leys to cliffs, So this world is made up of a num - ber of *if's*, And a

ff *mf*

sim - i - lar num-ber of *but's*.

sim - i - lar num-ber of *but's*.

sim - i - lar num-ber of *but's*.

ff

p

1

2

The musical score is written for three vocal parts (Soprano, Alto, and Bass) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are "sim - i - lar num-ber of but's." The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings *ff* (fortissimo) and *p* (piano). The score includes a first ending (1) and a second ending (2) for the piano part.

Duett.

No. 13.

Miss Webb and Giles.

MISS WEBB.



1. And when I see you does your heart rejoice?
2. There is a thought that wanders soul to soul,
3. Then will we let a tender friendship reign,

GILES.



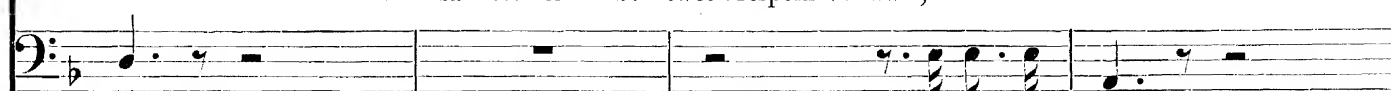
1. I guess it
2. I guess it
3. I guess we

Moderato.



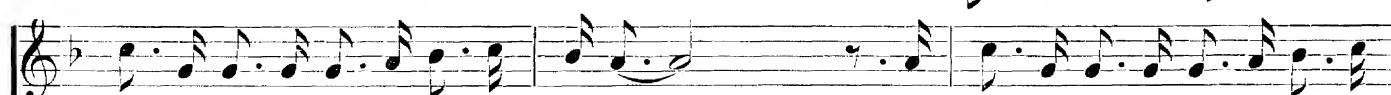
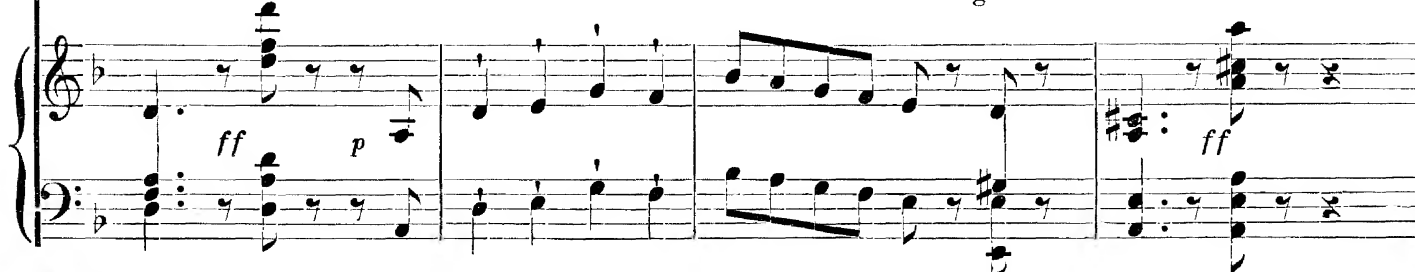
And do I lull you with my gen-tle voice?
A gen - tle yearn-ing which we can't con-trol,
A sa - cred link be - tween responsive twain,

And
Then
Al -



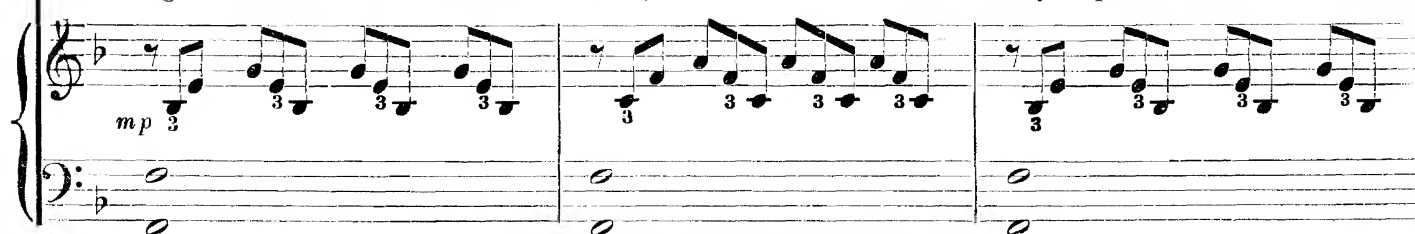
do!
be!
will!

I guess it
I guess it
I guess we
do!
be!
will!



when I'm near you do you feel a flut-ter,
I've dis-cov-ered whence this mystic feel-ing,
- though for me to list - en were dis - creet-er,

A sort of something which you can-not
'Tis on - ly love that thus comes soft - ly
And have you speak in stead of me were



Copyright, 1886, by SYDNEY ROSENFELD.

ut - ter, steal-ing, meet-er, Which makes you pause and think and halt and stutter?
In - to a lone - ly life its charm re-vealing.
Still we will waive such rules for something sweeter.

molto rit. coll voce.

I guess it do!
I guess it be!
I guess we will!

pp *ff*

See how our puls - es beat, There hold them so! Tell me your

See how our puls - es beat, There hold them so! Tell me your

p *tr*

answer sweet! Hush, hush, hush, hush, hush, hush, hush, hush, hush, hush, hush, hush! Tell me your

an - swer sweet! Hush, hush, hush, hush, hush, hush, hush, hush, hush, hush, hush, hush! Tell me your

pp *tr*

answer sweet, whis- per it low! Hoo-

an - swer sweet, whis- per it low!

Allegretto.

pp *ff* *f*

2d. time both together.

- ray! hoo - ray! hoo - ray! This is a hap - py day! The old man's

p *cres.*

home no lon - ger is a pris'n, His joy has come at last, His

ff *mf*

lone - ly days are past,.... For he..... be her'n,... And she you see be his'n!

FINE.

O! this is most gal - or - - ious, Gal - or - - ious, gal -

Moderato.

p

- or - - ious! Da - vy and me to - geth - - er, Thro'

p

win - ter and sum - mer weath - - er, We'll have some bod - y

p

near..... us To care for and to

cres. *f*

cheer..... us, And that is most gal - or - -

ff *rall-en-tan-do.* *p a tempo.*

- ious, And so we sing and say:..... Hoo -

D.C. to FINE, then on from here.

ff *ff*

Waltz Song.

No. 14.

Alice.

The musical score is for a waltz song in 3/4 time, key of D major. It consists of four systems of music, each with a vocal line and a piano accompaniment. The piano part features a steady waltz rhythm with chords and some triplets. The vocal line has lyrics in English. Dynamics include *f* (forte) and *mf* (mezzo-forte). The score ends with a *cres.* (crescendo) marking.

Hope on and trust on and smile at thy fate,
 Clouds yield to sun with the mor - row; Doubt not and fear not for pleasure shall
 wait Though it be serv - ing on sor - row; Time, place, and dis - tance
 curb, tho' they may, Of - fer re - sist - ance but for a day Un - to the

love that can bat - tle and wait, Un - to the heart that trusts in its mate.

The first system of the musical score, measures 1-6. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "love that can bat - tle and wait, Un - to the heart that trusts in its mate." There is a triplet of eighth notes in measure 4 of both the vocal and piano parts.

Hark, to yon lin - net - min-strel so clear, What is its sweet lay's bur - -

dolce. *mp*

The second system of the musical score, measures 7-12. The vocal line continues in treble clef. The piano accompaniment includes the dynamic markings *dolce.* and *mp*. The lyrics are: "Hark, to yon lin - net - min-strel so clear, What is its sweet lay's bur - -".

- den? Is there aught in it doubt-ing or drear, Is there a fear of

mp

The third system of the musical score, measures 13-18. The vocal line continues in treble clef. The piano accompaniment includes the dynamic marking *mp*. The lyrics are: "- den? Is there aught in it doubt-ing or drear, Is there a fear of".

Love's..... guer - don? Crav-ing no rea - son, soul turn'd a - bove, Throbbing with

mp

The fourth system of the musical score, measures 19-24. The vocal line continues in treble clef. The piano accompaniment includes the dynamic marking *mp*. The lyrics are: "Love's..... guer - don? Crav-ing no rea - son, soul turn'd a - bove, Throbbing with".

tune - ful glad - ness, Dread-ing no sea - son, song-bird of Love,

Fate should op - press thee, oh, nev - - er! Hope on and trust on and

sing to thy mate, Clouds yield to sun with the mor - - row;

Doubt not and fear not for pleasure shall wait Though it be serv - ing on

sor - - row ; Time, place, and dis - tance curb, tho' they may, Of - fer re -

- sist - ance but for a day Un - to the heart that can bat - tle and wait.

crese.

Trust as yon song - bird, Trust as yon song - bird, Ah! As yon bird trust to thy

mp

mate!

The Hindoo was a Hoodoo.

No. 15.

Song.—Davy.

1. When I was just a ti-ny tot my dad told me a sto-ry A-
 2. I never have forgot that tale since first my ears received it, And

f *pp*

Detailed description: This system contains the first two lines of the song. The vocal melody is on a single staff with a treble clef and a key signature of one flat (Bb). It features several triplet markings (indicated by a '3' over the notes). The piano accompaniment is on a grand staff (treble and bass clefs) with a key signature of one flat. The first line of piano music starts with a forte (*f*) dynamic, while the second line starts with a pianissimo (*pp*) dynamic. The piano part consists of chords and moving lines in both hands.

- bout a man in Hin-do-stan who strug-gled hard for glo-ry, But spite of all his work-in', and in
 though some folks say 'tis - n't true I al-ways have believed it, And when - so-ev-er things goes wrong, spite

Detailed description: This system contains the third and fourth lines of the song. The vocal melody continues on the same staff. The piano accompaniment continues on the grand staff, maintaining the harmonic structure established in the first system.

spite of his am-bi-tion, He hin-dered oth-er folks without im-prov-ing his con-di-tion; He
 of your brain and sin-ew, You just can bet there's some one that is work-in' dead-a-gin' you; Do

Detailed description: This system contains the fifth and sixth lines of the song. The vocal melody concludes the phrase on the same staff. The piano accompaniment concludes the system on the grand staff.

did all things to get a-long till naught remained him to do; In vain, in vain, the cause was plain! that
what you may, this much I'll say, No mat - ter what you do do, You won't do well till you ex-pel the

Hin - doo was a Hoo - doo.
Hin - doo who's your Hoo-doo.

If I Should Bid You Stay.

No. 16.

Alice.

ALICE.

1. If I should bid you stay, Nor heed your par-ent's
2. I should bid you stay, And in ap-pre-ci-

- a - tion For - ev - er and a day Pledge you my ad - mi - ra - tion, Should prom-ise, come what
- fec - tion Gaze on my face al - way Un-mov'd by my com-plex- ion? Could you unsway'd, I

will, A friend-ship tru - ly grate-ful, Could you be cru - el still, Nor scorn this du - ty
ask, Be - hold my soft de - mean-or, Nor say to me the task To res - cue and to

ERRATA.

1. If I should bid you stay,
Nor heed your parent's censure,
Should tell you how I pray
For triumph in love's venture,
Should show you how my heart
Is torn in anguish tender,
Would you not take my part,
Your thankless task surrender?
2. If I should bid you stay,
And in appreciation
Forever and a day
Pledge you my admiration,
Should promise, come what will,
A friendship truly grateful,
Could you be cruel still,
Nor scorn this duty hateful ?

- ren - der? }
hate - ful? } What would you, could you say If I should bid you

stay? What would you, could you say If I should bid you

1
stay? 2. If

2
stay?

The Iron Box March and Song.

No. 17.

Moderato assai.

The piano introduction is in G major, 2/4 time. It consists of six measures. The right hand plays chords and single notes, while the left hand plays a steady eighth-note accompaniment. Dynamics include piano (p) and mezzo-piano (mp).

ALICE.

Take, O take this brief e - pis-tle, Bear it to the maid-en true,

The vocal melody is in G major, 2/4 time. The piano accompaniment features a prominent triplet figure in the right hand. Dynamics include piano (p) and pianissimo (pp).

More I need not tell for this-'ll Tell her all, tell her all, Tell her

The vocal melody continues with the lyrics. The piano accompaniment maintains the triplet figure. Dynamics include mezzo-piano (mp).

all there is to do.

Alla marcia. *Sempre stac. e p.*

The piano accompaniment transitions to a march tempo. It features a steady eighth-note accompaniment in the left hand and chords in the right hand. Dynamics include pianissimo (pp).

Copyright, 1886, by SYDNEY ROSENFELD.

Piano accompaniment for the first system. The right hand features a melodic line with trills (tr) and dynamic markings of *mf*, *p*, *mf*, *p*, and *pp*. The left hand provides a harmonic accompaniment with chords and single notes.

Piano accompaniment for the second system. The right hand continues the melodic line with a trill (tr) and a *mf* dynamic marking. The left hand maintains the harmonic accompaniment, ending with a whole rest.

TENORS and BASSES.

Vocal and piano accompaniment for the first vocal line. The vocal line (Tenors and Basses) begins with a whole rest followed by the lyrics: "Here's a luck - y find, This old i - ron box!". The piano accompaniment features a melodic line in the right hand with dynamics *f* and *p*, and a harmonic accompaniment in the left hand.

Vocal and piano accompaniment for the second vocal line. The vocal line continues with the lyrics: "Some one left be-hind This old i - ron box, Dug up from the ground This old i - ron box,.....". The piano accompaniment continues with a melodic line in the right hand with dynamics *mf* and *p*, and a harmonic accompaniment in the left hand.

WALDO. *Solus.*

Now that we have found This old i - ron box, How shall we be-stow This old i- ron box?.....

Whith - er shall it go, This old i - ron box?.....

TENORS.

We can't well de-fine This old i - ron box,..... 'Tis not yours or mine, This old i - ron box.

BASSES.

We can't well de-fine This old i - ron box,..... 'Tis not yours or mine, This old i - ron box. Hand it

Without WALDO.

First system of the musical score for 'Without WALDO.' It consists of three staves: a vocal staff in treble clef, a vocal staff in bass clef, and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#). The lyrics are: 'No, we won't! No, you don't! 'Tis - n't clear! here! Hand it here! Hand it here! To de-

Second system of the musical score for 'Without WALDO.' It continues the three-staff format. The lyrics are: 'Yours or mine! No, we won't! No, you don't! To de- fine! - fine! Hand it here! Hand it here! 'Tis - n't clear! Yours or

WALDO.

ff

Third system of the musical score for 'Without WALDO.' It continues the three-staff format. The lyrics are: 'Si - lence! Si - lence! Si - Yours or mine! Yours or mine, yours or mine! mine! Yours or mine! Yours or mine!'. The piano accompaniment features a dynamic change to *fp* (fortissimo piano) in the final measures.

ALICE.

What sounds are these that

- lence! Si - lence!

Andante.

fp *fp* *pp* *p*

rend the ev'-ning air? What is the sub-ject of this loud harangue? To one who cap-tive

bides in sorrow's care These noi-sy voi - ces, these noi-sy voi - ces Have a dole - ful, a dole-ful

p *pp* *p*

ALPHONZO. CHORUS.

clang. A la - dy's voice! A la - dy's voice!

Allegretto.

pp

WALDO. ALPHONZO. WALDO. CHORUS.

She has seen us! 'Tis Reginald's Al - ice! His love! His Ve - nus!

ALPHONZO.

Since on the sub - ject here in hand O - pin - ions seem so much di - vid - ed, Let us from her re -

mf

- ceive com - mand And, as she says, so be de - ci - - - ded!

CHORUS.

ALPHONZO.

A - greed, a - greed! Fair la - dy, thou who art the

Moderato.

p *mf*

star That guides our comrade from a - far, Whose ev - 'ry blush thy ro - sy

CHORUS.

cheek To him is love's al - lur - ing bea - con. Come to the point, why do you

Allegro ma non troppo.

mf *ff*

ram - ble? What is the use of this pre - am - ble?

ff *p*

ALICE.

Allegretto. His words are wise, let him con - tin - ue;

His words are sweet, and apt to win you!

ALPHONZO.

Moderato. Fair la - dy, thou, who wert by fate De - signed to set the err-ing straight!

CHORUS.

Come to the point, why do you ram-ble? What is the use of this pre - am-ble?

Allegro ma non troppo.

ff *ff* *ff* *p*

ALICE.

Allegretto. His words are wise, let him con - tin - ue;

His words are sweet, and apt to win you!

WALDO.

L' Istesso tempo. He means to say, To ask you chief - ly,

mf

If you will hear, And set - tle brief - ly, Which one of all of

CHORUS.

us a - round here Owns the box which we have found here. That's what we mean to ask you chief - ly,

That's what we beg you'll tell us brief - ly.

rit. *ff a tempo.* *mp*

ALICE.

How can I prop - er - ly de - cide With - out the risk of much dis - pleas - ure?

mp alla marcia.

He who wins must needs col - lide With all be - side who are de - nied;

He who wins must needs col - lide With the rest who lose the trea - sure;

CHORUS.

How can she pro-per-ly de-cide With - out the risk of much dis - pleas - ure?

He who wins must needs col - lide, with all be - side who are de - nied,

ALICE.

He who wins must needs col - lide With the rest who lose the trea - sure.

CHORUS.

He who wins must needs col - lide With the rest who lose the trea - sure.

ALICE.

How can I pro-per-ly decide Without the risk of much displeasure? He who wins must needs collide With all the

Andante.

p

rest who lose the trea-sure; One way on- ly to make shift, And lay dis - cus-sion on the shelf, Is by ac -

- cept-ing as a gift This i- ron treasure for myself; To say to you I scarcely need I'm ver-y,

very, very much obliged, in-deed!

pp

alla marcia.

pp

CHORUS.

That was rath - er neat, Stow that i - ron box; Dex - ter - ous de - feat,

ff *p* *mf* *p*

Blow that i - ron box; Here's a pret - ty fix, O! that i - ron box;

mf *p*

ALPHONZO. *Solus.*

Girls are full of tricks, Blow that i - ron box! Where's our luck - y find,

p

That old i - ron box? We must leave be - hind That old i - ron box!.....

CHORUS.

That

cres

.....

TENORS.

That was rath - er neat, Stow that i - ron box;

BASSES.

i - ron box! Stow that i - ron box;

f p

Dex - ter - ous de - feat, Blow that i - ron box! 'Twas - n't

Dex - ter - ous de - feat, Blow that i - ron box! Serve us right!

Conspirators' Chorus.

No. 18.

Rose, Flora and Girls.

Moderato.

pp

FLORA.

Shall we help the cap-tive Al-ice, Pris-oned by a parents mal-ice? Let us aid her and a-bet her

CHORUS.

As she asks us in this let-ter! Let us aid her and a-bet her As she asks us in this let-ter!

mp

Omit to (1)

FLORA.

When we come as ghosts, all whitened, Yon-der youth will be so frightened

(3) *pp*

He will yield his oc - cu - pa - tion, And de - sert his pres - ent

8va.....

cres.

CHORUS.

sta - tion. Let us aid her and a - bet her As she asks us

8va.....*loco.*

Go to (4) (2) *mp*

ROSE.

in this let - ter. When the world is steeped in slum - ber, We will come in

Go to (3) (1) *pp*

sol - emn num - ber, And as wicked ghosts dissembling, Set yon sor - ry youth a trembling.

CHORUS.

Let us aid her and a - bet her As she asks us in this

Go to (2)
(4) *mp*

let - ter; Dress'd in white at dead of night Ghosts he'll see in fear and fright, We shall

8va.....loco.

mp *pp*

come at dead of night Dress'd in white, in ghost - ly white at night!

mf

p

CHORUS OF MEN.

They will come at dead of night Dressed in white,
When they come at dead of night Dressed in white,

Moderato assai.
p *sempre staccato.* *legato.*

dressed in white, Jol - ly ghosts they'll be to-night, They will be a thrilling sight Dressed in
dressed in white, We shall come as ghost-ly quite, Just in spite, here to fright, Ghosts in

staccato. *staccato.*

1 white, dressed in ghost - ly white. 2 white at dead of night.

Duet.

No. 19.

Miss Webb and Chickerlick.

Moderato.

CHICKERLICK.

1. Just eight - een years a - go to - day That first I met the cru - el
 2. Ah! eight - een years, how long they seem To one so sad and bro - ken
 3. 'Tis eight - een years a - go to - day, When feel - ing first this world's de -

MISS WEBB. 3d Verse.

trai-tor Who, vow - ing he would love al - way, Proved but a base pre - var - i -
 hearted, I still re - call, as in a dream, The day that fick - le Jones de -
 - lu-sion, I swore to hide my love a - way, He's got my di - a - ry con -

CHICKERLICK.

- ca - tor. Oh! Jones, these plaintive memoran - da Are moist with tears of your A-man-da!
 - part-ed. Oh! Jones, these plaintive memoran - da Are moist with tears of your A-man-da!
 - fu-sion! Please, give me back my mem-o- ran-da! Oh, don't you know me, sweet Aman-da?

Slower. *a tempo.*

MISS WEBB. 3d Verse. CHICKERLICK.

What names are these, The writ-ing owns A - man - da? Ha! and like-wise Jones!
 These names, these names, The writ-ing owns A - man - da? Ha! and like-wise Jones!
 What, know you, sir? Those dul - cet tones, A - man - da, Don't you know your Jones?

L' Istesso tempo. *f* *p*

MISS WEBB.

4. Don't tri - fle, sir, al - though you've

Tempo primo. *f* *mp*

gain'd By un - fair means this in - for - mation, You have no right thus un - re -

CHICKERLICK.

- strained To mock my heart - felt lam - en - ta-tion. I would not mock you, 'tis the

truth, Be-lieve me, Mau-dy, I im-plore you, The he-ro of your ten-der

youth,..... Your truant, Jones-y, stands be-fore you; Strange fate, these plaintive memor-

- an-da, Have brought me back to my A-man-da! Can I be-lieve my

a tempo.

rit.

L' Istesso tempo.

ears! these tones, Are you then real-ly tru-ly, Jones? Shall I for-give the trai-tor, CHICKERLICK. Come, let us now re-joice, We'll

f

p

mf

And list - en to his voice? Fic - kle years and fleet - ing Bring full ma - ny a meet - ing, Is there

talk a - bout that la - ter. Fic - kle years and fleet - ing Bring full ma - ny a meet - ing, There is

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a key with one flat (B-flat) and a 4/4 time signature. The piano accompaniment is in the same key and time signature, featuring a steady bass line and chords in the right hand.

no retreating, Shall I re - a - wak - en Hopesso long forsaken? Go, sir! you're mistaken, Leave me, Jones!

no retreating, Let us re - a - wak - en Hopesso long forsaken! No, we're not mistaken, Hear your Jones!

The second system continues the musical score with two vocal staves and piano accompaniment. The vocal staves show the continuation of the dialogue between the characters. The piano accompaniment provides harmonic support with chords and a consistent bass line.

Tempo primo.

mf

The third system is a piano solo section. It begins with the tempo marking "Tempo primo." and the dynamic marking "mf" (mezzo-forte). The music is in 2/4 time and features a melodic line in the right hand and a supporting bass line in the left hand.

A.—Interrupted Serenade.
B.—Female Ghost Chorus.

No. 20.

Reginald.

Allegretto moderato.

The piano introduction consists of three systems of music. Each system has a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The first system begins with a piano (p) dynamic. The music features a steady eighth-note accompaniment in the bass and a melody in the treble. The second system continues this pattern with some melodic variation. The third system concludes with a final chord and a repeat sign.

REGINALD.

The first line of the vocal melody is in treble clef, 3/4 time, with a key signature of one sharp. The lyrics are: "I must wake her from her slumber 'ere it grow too late, The i - de - a is not al - to - geth - er o -". The piano accompaniment is in bass clef, 3/4 time, with a key signature of one sharp. It features a steady eighth-note accompaniment in the bass and a melody in the treble. The piano part begins with a piano (p) dynamic.

The second line of the vocal melody is in treble clef, 3/4 time, with a key signature of one sharp. The lyrics are: "- rig - i - nal, But it is none the less sin - cere. It". The piano accompaniment is in bass clef, 3/4 time, with a key signature of one sharp. It features a steady eighth-note accompaniment in the bass and a melody in the treble. The piano part begins with a piano (p) dynamic. The tempo marking *Allegro moderato.* appears at the end of the piano part.

Copyright, 1886, by SYDNEY ROSENFELD.

was in spring a gen - tle youth Who long had sought to

learn—

DAVY. REGINALD.

That will do, sir! we can't have that sort of thing going on at this time of night! Just wait a

min-ute, just wait a min-ute till I fin-ish, till I fin-ish this strain.

REGINALD.

It was in spring a gent—

DAVY.

I've a duty here, sir, and this sort of thing has got to

Allegro moderato.

f

I de - fy you! Do your

stop!

f

ff

8va.....

DAVY.

worst! A chal - lenge! Come

8va.....

8va.....

on!
8va.....

8va.....

8va.....

8va.....

8va.....

fff

REGINALD.

It was in

8va.....loco.

Allegro moderato.

Silence.

p

Detailed description: This musical score page, numbered 138, contains five systems of music. The first four systems are piano accompaniment for a vocal line, indicated by '8va.....' (eightva). The piano part features a steady eighth-note accompaniment in the right hand and a more complex, often chordal, accompaniment in the left hand. The fifth system introduces a vocal line for 'REGINALD.' with the lyrics 'It was in'. The piano accompaniment in this system is marked 'Allegro moderato.' and 'p' (piano). The system concludes with a 'Silence.' instruction for the piano part. The key signature is one sharp (F#) and the time signature is 3/4.

spring a gen - tle youth, Who long had sought to

The first system of the musical score, measures 1-5. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "spring a gen - tle youth, Who long had sought to".

learn the truth, Be - held a night - in - gale.....

The second system of the musical score, measures 6-10. The vocal line continues with the lyrics: "learn the truth, Be - held a night - in - gale.....". The piano accompaniment features a steady eighth-note pattern in the left hand.

..... In a verdant bow - er, Threw in a pleasant show - er

The third system of the musical score, measures 11-15. The vocal line begins with an ellipsis followed by the lyrics: "In a verdant bow - er, Threw in a pleasant show - er". A piano dynamic marking (*p*) is present at the start of the piano accompaniment in measure 12.

Salt on his lustrous tail, On his lus - trous tail, Salt in a pleasant

The fourth system of the musical score, measures 16-20. The vocal line continues with the lyrics: "Salt on his lustrous tail, On his lus - trous tail, Salt in a pleasant". The piano accompaniment maintains its rhythmic pattern.

shower On his lus - - - - - trous tail!.....

8va.....loco.

8va.....loco.

B.—Female Ghost Chorus.

We're the ghosts of tribes pre - cur - so - ry, Once this Is - land was our

Allegro moderato.

ff

nurs-er-y, Rel-ics of a strange an-tiq-ui-ty, Foes we are to all in-

-iq-ui-ty; We have gath-ered proof par-tic-u-lar, Oc-u-lar

proof and proof au-ric-u-lar Of your far too great of-

-fi-cious-ness, Not un-mixed with, spite and vi-cious-ness; Cease your

fren - zy, fuss and flum-mer-y, We seek ven-geance, dire and sum-ma - ry; Do not

lin - ger, pause, nor stay with us, Fly, or you'll be borne a - way with us! From the

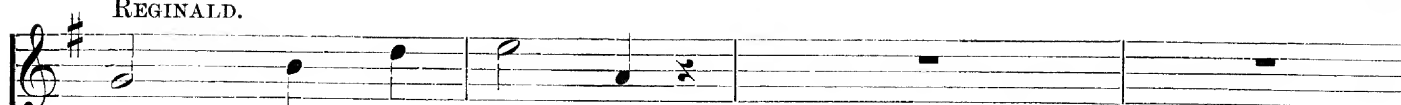
gloom of the tomb We have come to speak your doom!
Stra.....loco.

CHORUS.

From the tomb we've come to speak your doom!

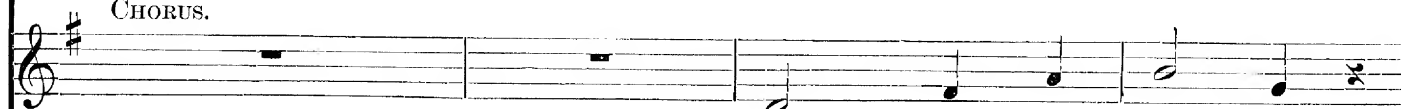
ff *mf*

REGINALD.



Kind ghosts, we thank you!

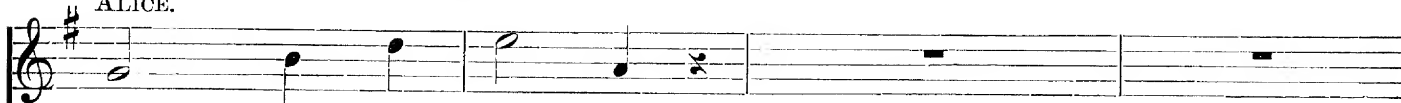
CHORUS.



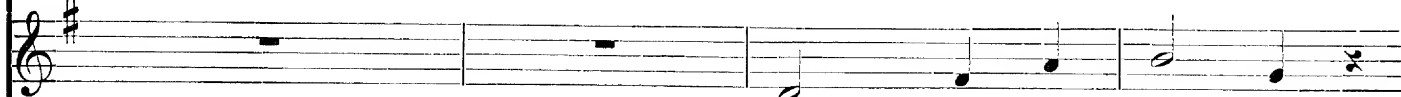
We are de - light - ed!

Allegro moderato.

ALICE.



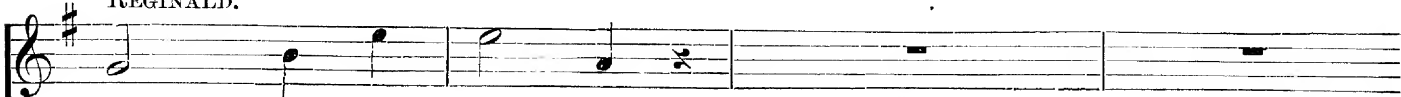
As friends we rank you!



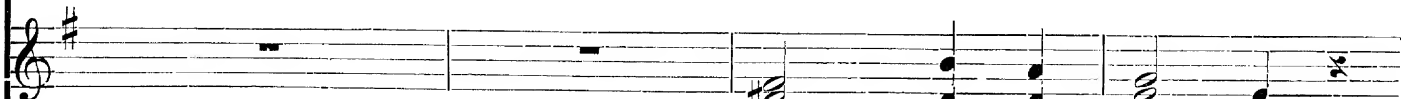
We are re - quit - ed!



REGINALD.



Saved at a cri - sis!



We are glad to know it!



ALICE. REGINALD.

Friend - ship so nice is! How to re -

We're glad to owe it!

ALICE.

- ward you? Love we ac - cord you!

Noth - ing we seek for!

We thank you, ghosts, most true, We'll

We thank you, ghosts, most true, We'll

That's all we speak for! Kind sir, we are de light - ed! Sweet

do as much for you, We've saved..... this box, This i - ron box, A -

do as much for you, We've saved..... this box, This i - ron box, A -

Al - ice, we're re - quit - ed, We've helped you thro' the night, 'Twas not in vain we

- dieu! A - dieu!.....

- dieu! A - dieu!.....

dressed in white, And we're re - ward - ed quite!.....

8va

loco.

Male Ghost Chorus.

No. 21. (a)

Here are hosts of aw - ful ghosts, All liv - ing things ab - hor us,

Pal - er far in - deed we are Than an - y wraiths be - fore us.

We're from zones no mor - tal owns, From Gem - i - ni and Tau - rus,

None but ghosts be - stride those coasts And sing their ghost - ly cho - rus.

Hen Chorus.

147

No. 21. (b)

CHICK.

Allegretto.

mf

1. The
2. The

rooster's out on bus'ness, hang the luck, cluck-a-ta, cluck-a - ta, cluck-a - ta, cluck-a - ta, cluck-a - ta, And the
rooster's not at home, but there are hens, cluck-a-ta, cluck-a - ta, cluck-a - ta, cluck-a - ta, cluck-a - ta, Who, per-

p

on - ly noise remaining is a cluck, cluck-a-ta, cluck-a - ta, cluck-a - ta, cluck-a - ta, There is
haps may scare the ghosts back to their dens, cluck-a-ta, cluck-a - ta, cluck-a - ta, cluck-a - ta, When the

nothing left for crowing, So to fright these ghosts a - way We must set the hens a - go-ing Or there'll
roos-ter sings his paeus There's a pan - ie all a - round, Ghosts are not as wise as we-'uns, We can

be the deuce to pay. The roosters left the barnyard, hang the luck, cluck-a-ta, cluck-a-ta, cluck-a - ta, cluck-a - fool 'em with the sound.

ta, cluck-a - ta, And the on - ly noise remaining is a cluck, cluck-a-ta, cluck-a - ta, cluck-a - ta, cluck-a -

SPOKEN. "NOW CLUCK," ALL EXCEPT ARTISTS.

- ta, cluck - - - cluck-a - ta, cluck - - -

8va *loco*. *8va* *loco*.

ff *mf*

- cluck-a - ta, cluck-a - ta, cluck-a - ta, cluck-a - ta, cluck-a - ta cluck, cluck-a-luck, cluck, cluck.

loco. *8va* *loco*.

f

Finale.

149

No. 22.

REGINALD.

1. I
2.
3. To
4. Are

MISS WEBB.

Allegretto.

mf *p*

Nich-o-las Nobbs of No man's land,
Be-ing of sound and stur-dy mind, This
him these lands, this vast es-tate, And
you the one who thus is called? I

REG.

mf *p*

Read-y to join the an-gel's band, Leave
will and tes-ta-ment I've signed, For
all its por-tions small and great, I
am that ab-sent Reg-in-ald, GILES. I

mf

this es - tate in care Of my old bail - if Mr. Clump To
 he, my long lost boy, Must some day wan - der home a - gain And
 leave when I am done, His name how oft in vain I've called My
 am in - deed un - done, Are you the un - ex - pect - ed heir, The

CHICK. REG.

rit.

p

be bestowed all in a lump Up - on my ab - sent heir, Up -
 when he comes a - cross the main He'll find a home of joy, He'll
 own, my dis - tant Reg - in - ald, Be - loved tho' ab - sent son, Be -
 ver - y same I here - by swear,

ALICE. CHORUS.

His heir.
 Of joy.
 His son.

a tempo.

mf

Omit in last verse.

Last ending.

on my ab - sent heir.
find a home of joy.
loved tho' ab - sent son.

ALICE.

son.
CHO.

The son,

Last ending.

p *mf*

REG.

The ab - sent long..... lost son.

CHO. TEN.

The ab - sent long lost son.

ALL THE MEN. CHO. BARI.

p *p*

p *p*

Ode.

O no - ble sire..... Thus to prove..... The depth of

MALE CHO.

O no - ble sire, Who thus doth prove

Legato.

This system contains three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line for the male choir. The bottom staff is a piano accompaniment. The music is in 4/4 time and features a key signature of one sharp (F#).

thine un - dy - ing love, For with this glo - - ri - ous home and

The depth of thine un - dy - ing love, For with this home,

This system contains three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line for the male choir. The bottom staff is a piano accompaniment. The music continues from the first system and maintains the same key signature and time signature.

ALICE.

land,..... I claim..... my own my dar - ling's hand. Wild
this home and land, He claims his own his dar - ling's hand.
this home and land, He claims his own his dar - ling's hand. *faster.* *mf*

rap - ture fills our soul, We've reached love's glad - dest goal, This

boon this bless - ing great, Is sent by kind - ly fate,..... Is sent by kind - ly fate, *molto rit.* *p*

ALICE.

O no - ble sire..... thus to prove The depth of

REG.

O no - ble sire..... thus to prove The depth of

MISS WEBB.

O no - ble sire, Who thus doth prove,

CHICK.

O no - ble sire, Who thus doth prove,

GILES.

O no - ble sire, Who thus doth prove,

SOP. AND ALTO. *Divisi.*

O no - ble sire, Who thus doth prove,

TENOR AND BASS. *Divisi.*

O no - ble sire, Who thus doth prove,

legato.
ff

ALICE.

thine undy-ing love, For with this glo - rious home and land..... He

REG.

thine undy-ing love, For with this glo - rious home and land..... I

MISS WEEB.

the depth of thine un-dy-ing love, For with this home, this home and land

CHICK.

the depth of thine un-dy-ing love, For with this home, this home and land

GILES.

the depth of thine un-dy-ing love, For with this home, this home and land

SOP.

the depth of thine un-dy-ing love, For with this home, this home and land

ALTO.

the depth of thine un-dy-ing love, For with this home, this home and land

TENOR.

the depth of thine un-dy-ing love, For with this home, this home and land

BASS.

claims his own, his darling's hand.

claims his own, his darling's hand.

He claims his own, his darling's hand.

He claims his own, his darling's hand.

He claims his own, his darling's hand.

He claims his own, his darling's hand.

He claims his own, his darling's hand.

He claims his own, his darling's hand.

He claims his own, his darling's hand.

*viols. trem.
wind hold.*

The Mystic Isle. Act 2.

REGINALD.

Have we not found the way to move..... Your heart to give us your con-

Allegro moderato.

mp

sent,..... A plan to force you to ap - prove Of this our mutual sen - ti -

ment, Now that a ver - y kind - ly fate Has

8va.....

made us rich in gain or gold, In

8va..... loco.

rit.

bank account and real estate, May I not then my prize enfold?

p rit.

ALICE. GIRLS. ALICE.

Oh, will you yield to us? Oh, yes, do yield to them, give up the field to us!

ALICE. ALICE.

What will you say to us? Do not say

GIRLS. GIRLS.

Do as they say, Do not say nay to them,

nay to us, Do..... not..... say nay.....
 Do..... not..... say nay.....

MISS WEBB.

To - day, to - day, You can't say nay, Now
L'istesso Tempo.

yield your daughter glad and gay; The av - 'rage sire, Dare not enquire Who

thrills his child with pass'n - ate fire; The av - 'rage sire, can but require The
colla voce.

The Mystic Isle. Act 2.

CHICK.

av - - rage wealth of av - 'rage squire, To - day, to - day I'll

glad - ly say, You've won my child take her a - way.

GILES.

But through all your glad rejoicing You for - get my sor-ry case, I'm de - fraud - ed of my on-ly hearth and

home. From this Is - land where through ages I have held my hum - ble place, As an

out - cast I shall be compelled to roam, All the hopes that I've been hoarding Now are

killed by country boarding, I re - sign each joy I ev - er ev - er had, I am left in grief to ponder whither,

DAVY. REGINALD.
whith - er shall I wan - der; I'll go with you, I'm the son - ny of my Dad. Old

man let not sor - row make dis - mal your face, We've looked on im - pres - sions all

o - ver the place, Now fortune thus far has thrown none in our way. We'll get you to sit as a

rit. *a tempo.*

mod - el each day, And as for your boy he shall not be for - got, We'll keep him for mix - ing the

rit. *a tempo.*

REG. ARTISTS AND GIRLS.

paints in the pot..... And as for your boy he shall

ff

not be for - got We'll keep him for mixing the paint in the pot, We'll keep him for mixing the

This block contains a vocal melody line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The vocal line consists of a single melodic line with lyrics underneath. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a more active bass line in the left hand.

GIRLS.
paint in..... the pot.....
ARTISTS.
paint in..... the pot.....

This block contains a vocal duet for two girls and a piano accompaniment. The vocal parts are in treble clef, with the first girl's part starting with a half note and the second girl's part starting with a quarter note. The piano accompaniment is in grand staff, featuring a rhythmic pattern of eighth and sixteenth notes in the right hand and a more active bass line in the left hand. The key signature has three sharps (F#, C#, G#).

cres.

This block contains a piano accompaniment in grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand has a more active bass line. A crescendo marking (*cres.*) is present in the middle of the piece.

GILES.

Hoo - ray, Hoo - ray, Hoo - ray,..... This

Allegretto. *mf*

is a hap - py day! The old man's home is

p cres.

giv - en up to art; O, joy has come a - gain, He was - n't born in

f

vain! For each one plays..... his in - di - wid - 'al

The Mystic Isle. Act 2.

SOP.
Hoo - ray, hoo - ray, hoo - ray,..... This is a hap - py day!..... The

ALTO.
Hoo - ray, hoo - ray, hoo - ray,..... This is a hap - py day!..... The

TENOR.
Hoo - ray, hoo - ray, hoo - ray,..... This is a hap - py day!..... The

GILES. BARI.
part.....

ff

old man's home is giv - en up to art..... O, joy has come a -

old man's home is giv - en up to art..... O, joy has come a -

old man's home is giv - en up to art..... O, joy has come a -

cres. *fp*

gain..... He was not born in vain..... For each..... one.....

gain..... He was not born in vain..... For each..... one.....

gain..... He was not born in vain..... For each..... one.....

plays his in - di - vid - ual part..... Country board, country board,

plays his in - di - vid - ual part..... Country board, country board,

plays his in - di - vid - ual part..... Country board, country board,

plays his in - di - vid - ual part..... Country board, country board,

plays his in - di - vid - ual part..... Country board, country board,

plays his in - di - vid - ual part..... Country board, country board,

all the best things that the times afford; Hith-er my la-dy, come hith-er my lord, Oh, come to this Is-land to

all the best things that the times afford; Hith-er my la-dy, come hith-er my lord, Oh, come to this Is-land to

all the best things that the times afford; Hith-er my la-dy, come hith-er my lord, Oh, come to this Is-land to

GILES.

board, This is the spot that is certain to suit.

DAVY.

board, Milk in abundance and plen-ty of fruit,

MISS WEBB.

board, If

REGINALD.

Hither my lady, come hither my lord,
slower.

you'll recommend us and thereby befriend us, We'll try to be worthy of our good repute.

slower.

Come to this Is-land next summer to board, Coun - try board, coun - try board, All the best things that the
rit.

Coun - try board, coun - try board, All the best things that the

Coun - try board, coun - try board, All the best things that the

rit. *a tempo.*

times af-ford, Hither my la-dy, come hither my lord, O come to this Island to board.

times af-ford, Hither my la-dy, come hither my lord, O come to this Island to board.

times af-ford, Hither my la-dy, come hither my lord, O come to this Island to board.

ff

Sva.

Sva. *loco.*

(CURTAIN.)

END OF OPERA.

"CÆCILIAN EDITIONS."

This celebrated series of standard musical works, popular because of the perfection of each volume, is now being used by students, teachers, and in schools generally. New plates, best paper, and finest mechanical make-up, added to thorough correctness, are the features of excellence in the "CÆCILIAN EDITIONS," being the only editions of standard works that are printed from new plates, and from which obsolete terms and expressions have been eliminated.

IN THE "CÆCILIAN EDITIONS"

Every Line, Note, Letter and Character is Legible.

BERTINI'S METHOD FOR THE PIANO-FORTE. Complete.....	Cæcilian Edition.	\$2 00
BERTINI'S METHOD FOR THE PIANO-FORTE. Abridged.....	" "	1 50
BERTINI'S SELF-TEACHING CATECHISM OF MUSIC.....	" "	25
BEYER'S PRELIMINARY SCHOOL FOR PIANO-FORTE. Boards.....	" "	1 25
BEYER'S PRELIMINARY SCHOOL FOR PIANO-FORTE. Cloth.....	" "	1 50
BEYER'S PROGRESSIVE METHOD FOR PIANO-FORTE. Boards.....	" "	1 25
BEYER'S PROGRESSIVE METHOD FOR PIANO-FORTE. Cloth.....	" "	1 50
BURROWES' PIANO-FORTE PRIMER.....	" "	25
BURROWES' THOROUGH-BASE PRIMER.....	" "	50
CZERNY'S STUDIES IN VELOCITY (Op. 299), Nos. 1, 2, 3. Complete, with Octave Studies. American Fingering. Boards.....	" "	1 25
CZERNY'S STUDIES IN VELOCITY (Op. 299), Nos. 1, 2, 3. Complete with Octave Studies. American Fingering. Cloth.....	" "	1 50
CZERNY'S LETTERS TO A YOUNG LADY.....	" "	50
HUNTEN'S PIANO-FORTE SCHOOL. Complete.....	" "	1 25
HUNTEN'S PIANO-FORTE SCHOOL. Abridged.....	" "	75
JOUSSE'S CATECHISM OF MUSIC. Boards.....	" "	25
MAZAS' COMPLETE VIOLIN METHOD. Boards.....	" "	1 50
MAZAS' COMPLETE VIOLIN METHOD. Cloth.....	" "	2 00
PLAIDY'S TECHNICAL STUDIES. American Fingering. Boards.....	" "	1 50
PLAIDY'S TECHNICAL STUDIES. American Fingering. Cloth.....	" "	2 00
PLAIDY'S TECHNICAL STUDIES. Foreign Fingering. Boards.....	" "	1 50
PLAIDY'S TECHNICAL STUDIES. Foreign Fingering. Cloth.....	" "	2 00
PLEYEL'S CELEBRATED VIOLIN DUETS. Paper.....	" "	75
WICHTL'S YOUNG VIOLINIST. Boards.....	" "	2 50
WICHTL'S YOUNG VIOLINIST. Cloth.....	" "	3 00
WINNER'S VIOLIN TUTOR. Paper.....	" "	75
WINNER'S VIOLIN TUTOR. Boards.....	" "	1 00

Notwithstanding the superiority of the "Cæcilian Editions," they are sold at the same prices that govern the old imperfect and illegible editions, and some of the "Cæcilian Editions" are even lower in price than the old issues.

If you are using any of the above standard books, ask your music dealer to get you the "Cæcilian Editions," and you will find them far superior to any other edition of the same works.

To be had of all Music Dealers and Booksellers in the United States and Canada, any of whom will send by mail any of the works named in the "Cæcilian Edition" Series, on receipt of price.

LEE & WALKER,

1113 CHESTNUT ST., PHILADELPHIA, PA.

THE
MYSTIC ISLE

OR,
THE LAWS OF AVERAGE.

AN ENTIRELY ORIGINAL
NEW COMIC OPERA.

Written by SYDNEY ROSENFELD.

Music by JOHN B. GRANT.

VOCAL SCORE,	-	-	-	-	-	-	-	-	\$1 00
OVERTURE,	-	-	-	-	-	-	-	-	75
POTPOURRI,	-	-	-	-	-	-	-	-	1 00
SELECTIONS,	-	-	-	-	-	-	-	-	60
LANCERS,	-	-	-	-	-	-	-	-	60
MARCH,	-	-	-	-	-	-	-	-	40
WALTZ,	-	-	-	-	-	-	-	-	50
POLKA,	-	-	-	-	-	-	-	-	40
GALOP,	-	-	-	-	-	-	-	-	40
VIOLIN AND PIANO,	-	-	-	-	-	-	-	-	60

Philadelphia: LEE & WALKER, 1113 Chestnut St.

COPYRIGHT, 1886, BY SYDNEY ROSENFELD.